



Samara Decorative Objects in Abbasid Period

ALIREZA G. HAFIS

ABSTRACT

This bulletin includes the collection of decorative, arabesque and Islamic historical works found in the city of Samarra (and its surroundings) during the Abbasid Caliphate, which was prepared and compiled from various sources. Each of the images are referenced to various internet sources, and researchers can refer to those addresses if they need further investigation

2024
Tehran

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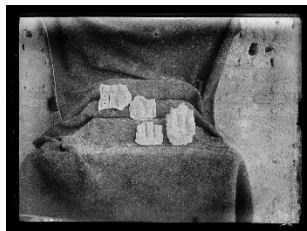
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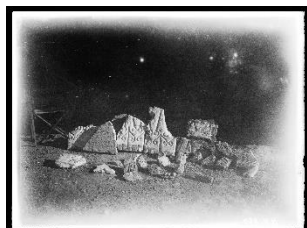
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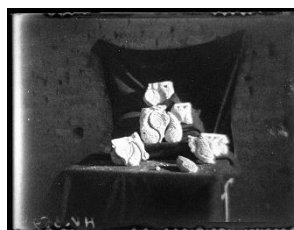
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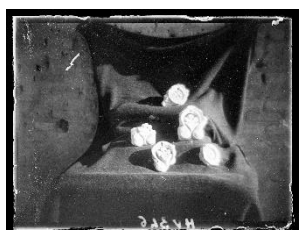
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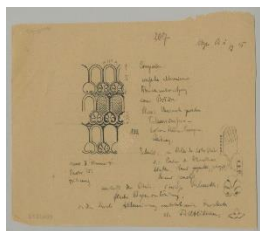
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British Museum Harem wall painting fragments



Details

Title Fragments of stucco painted and carved from Samarra.

English: 1: Fragment with part of a figure looking left, reverse with herringbone design

English: 2: Fragment with part of a figure looking right

English: 3: Fragmentary head of a camel (?)

English: 4: Fragment with a female face

English: 5: Vegetal ornament

English: 6: Fragment with part of figure of goose, neck bearing Sasanianising scarf.

English: 7: Fragment with part of figure of gazelle, neck bearing Sasanianising-style scarf.

English: 8: Fragment with geometrical pattern

Object type painting

Date Abbasid dynasty, 9th century

Medium painting on plaster ; painting and gold on stucco ; carved stucco

Dimensions 1 : length: 11 cm (4.3 in); height: 1.5 cm (0.5 in); width: 10 cm (3.9 in)

6 : length: 11 cm (4.3 in); height: 3 cm (1.1 in); width: 10 cm (3.9 in)

7: length: 11 cm (4.3 in); height: 3 cm (1.1 in); width: 8 cm (3.1 in)

Collection [show](#)British Museum

Current location Department of the Middle East, showcase G34/3

Accession number 1 : OA+ 10621 ; 2 : OA+ 10622 ; 3 : OA+ 10884 (?) ; 4 : OA+ 10620 ; 5 : OA+ 10922 (?) ; 6 : OA+ 10619 ; 7 : OA+ 10618 ; 8 : OA+ 10623 (?) ; 10 : OA+ 10886 (?) ; 11 : OA+ 10923 (?) ;

Place of creation Samarra

Credit line excavated by Prof. Ernst Herzfeld. Place: Samarra.

Source/Photographer BabelStone, 2010-08-21 (Own work)

British Museum reference

OA+ .10621, OA+ .10622

Detailed descriptionHarem wall painting fragments, Samarra, Iraq, 9th century AD.

Size Length: 11 cm

Width: 10 cm

Height: 1.5 cm

LocationG34/3

https://en.wikipedia.org/wiki/File:British_Museum_Harem_wall_painting_fragments_1.jpg

Samara, près de. Décoration en plâtre à Dar el-Kalife



by: Henry Viollet

Publication date: 1910

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet, Irak

Collection: bulac; additional_collections

Addeddate: 2023-01-02 15:09:28

Identifier: HV.348

Identifier-ark:ark:/13960/s2c532fwss5

Location: SAMARRA IRAK Sāmarrā' (Irak)

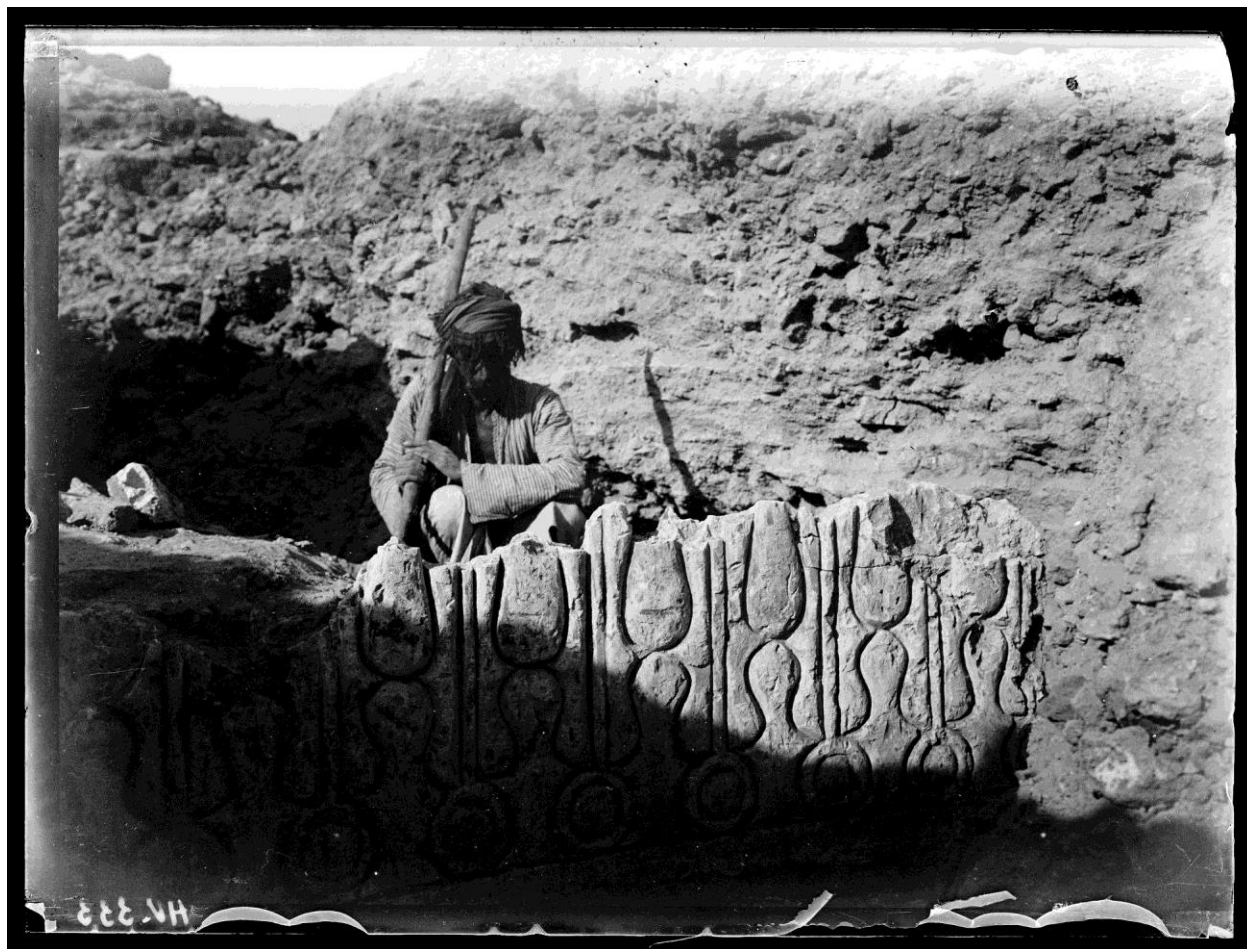
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Ocr_detected_script: Arabic
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<https://archive.org/details/HV.348>

Samara, près de. Dar el-Kalife, décoration en plâtre



by: Henry Viollet

Publication date: 1910

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet, Irak

Collection: bulac; additional_collections

Addeddate: 2023-01-02 15:02:37

Identifier: HV.333

Identifier-ark:ark:/13960/s2d3s1h9dm6

Location: Sāmarrā' (Irak) IRAK SAMARRA

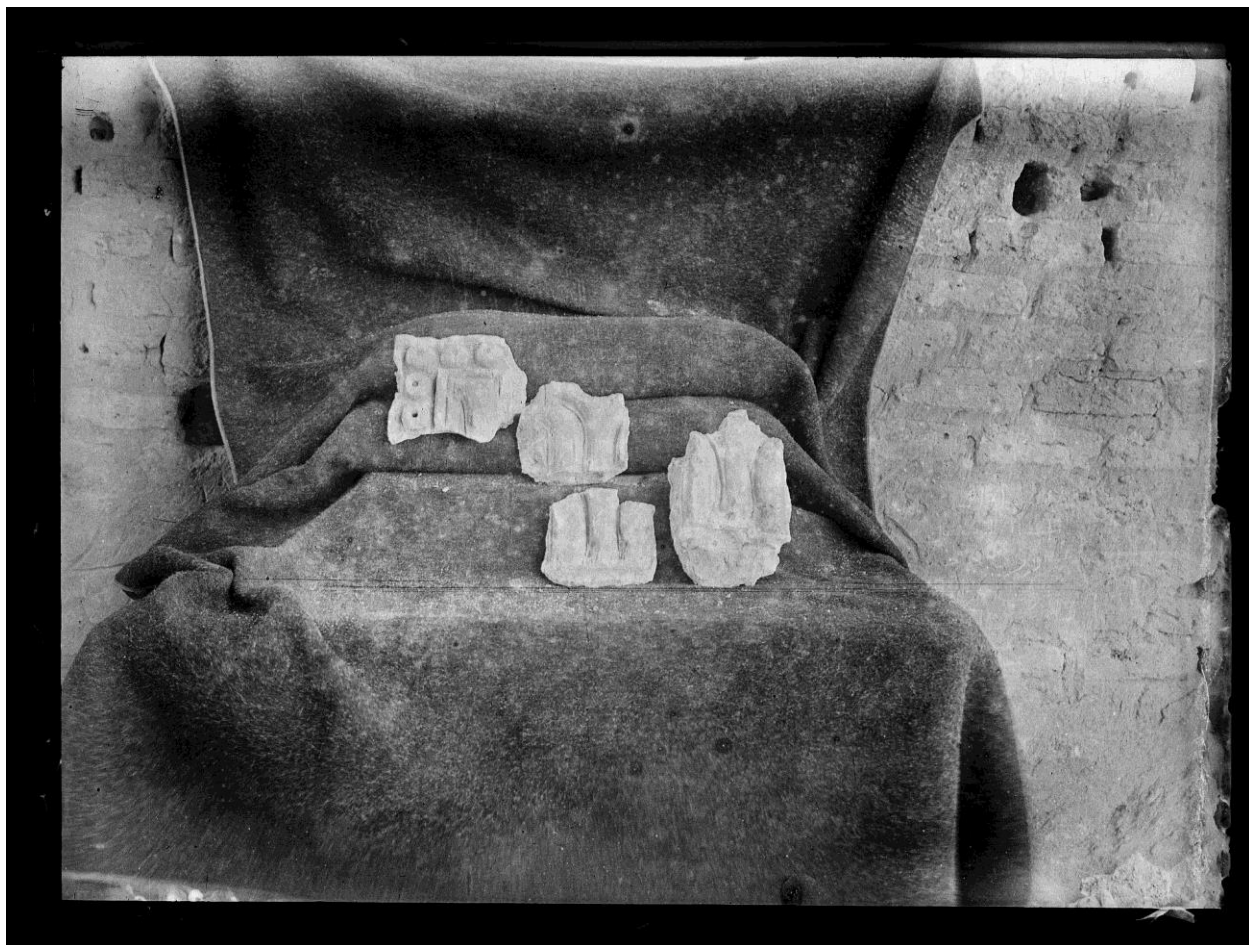
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Samara, près de. Dar el-Kalife, plâtre



by: Henry Viollet

Publication date: 1910

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet, Irak

Collection: bulac; additional_collections

Addeddate: 2023-01-02 15:06:05

Identifier: HV.336

Identifier-ark:ark:/13960/s24hq0vsh13

Location: Sāmarrā'

(Irak)

SAMARRA

IRAK

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Ocr_parameters: -l fra
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<https://archive.org/details/HV.336>

Samara, près de. Dar el-Kalife, décoration en plâtre



by: Henry Viollet

Publication date: 1910

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet, Irak

Collection: bulac; additional_collections

Language: French

Addeddate: 2023-01-03 18:33:19

Identifier: HV.339

Identifier-ark:ark:/13960/s24d3vmxh2x

Location: Sāmarrā' (Irak)

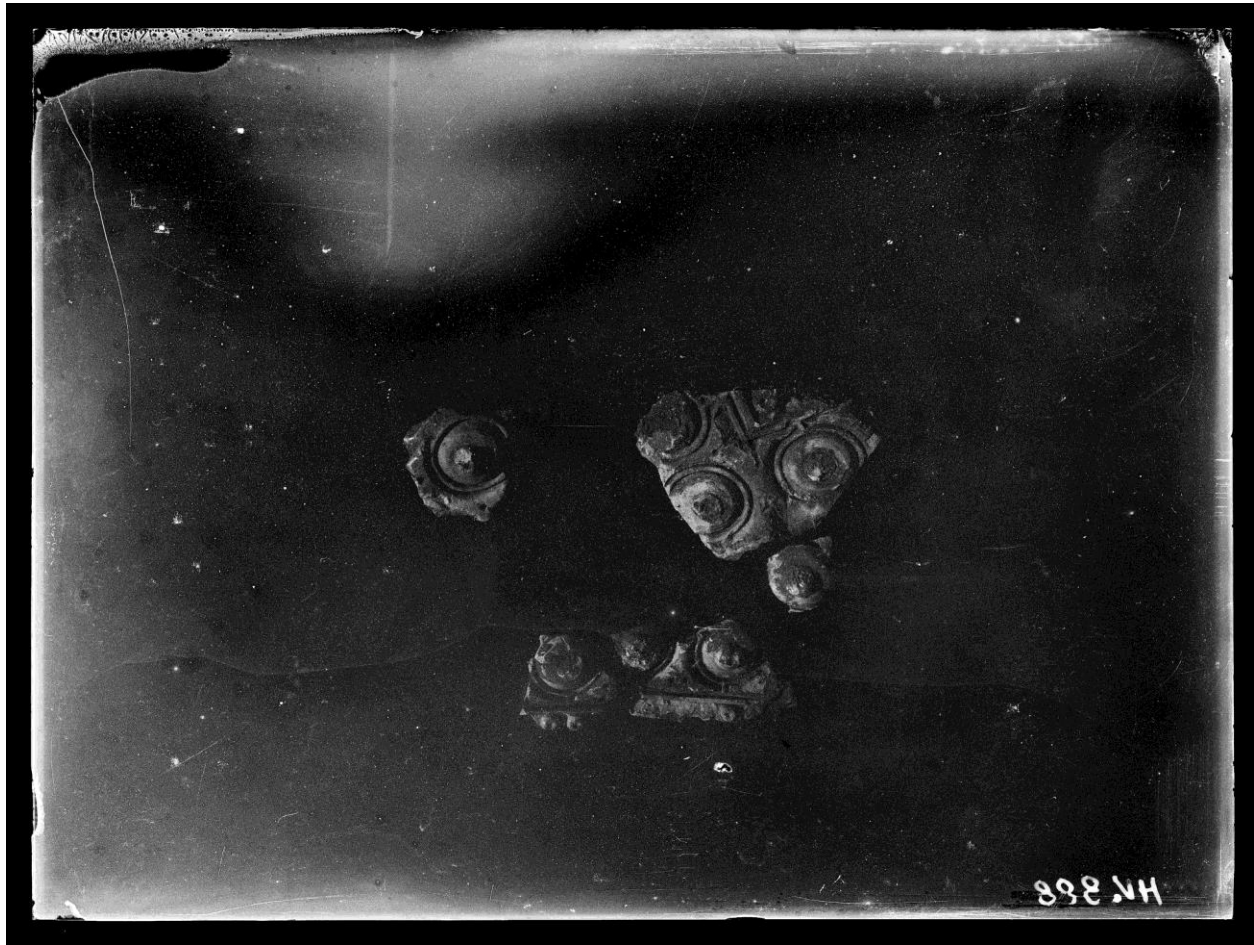
SAMARRA

IRAK

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Ppi: 300
<https://archive.org/details/HV.339>

Samara, près de. Dar el-Kalife, décoration en plâtre



by: Henry Viollet

Publication date: 1910

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet, Irak

Collection: bulac; additional_collections

Addeddate: 2023-01-03 18:36:52

Identifier: HV.328

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Location: SAMARRA Sāmarrā' (Irak) IRAK

Ocr: tesseract 5.2.0-1-gc42a

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Samara, près de. Dar el-Kalife, décoration en plâtre



by: Henry Viollet

Publication date: 1908

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet, Irak

Collection: bulac; additional_collections

Addeddate: 2023-01-02 15:07:17

Identifier: HV.331

Identifier-ark:ark:/13960/s2f82fvtbmx

Location: Sāmarrā' (Irak)

SAMARRA

IRAK

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Samara, près de. Dar el-Kalife, décoration en plâtre



by: Henry Viollet

Publication date: 1908

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet, Irak

Collection: bulac; additional_collections

Addeddate: 2023-01-03 18:31:23

Identifier: HV.326

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Location: Sāmarrā' (Irak) SAMARRA IRAK

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Samara, près de. Dar el-Kalife, décoration en plâtre



by: Henry Viollet

Publication date: 1910

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet, Irak

Collection: bulac; additional_collections

Addeddate: 2023-01-02 15:05:52

Identifier: HV.329

Identifier-ark:ark:/13960/s2rhj85gk8p

Location: Sāmarrā' (Irak) IRAK SAMARRA

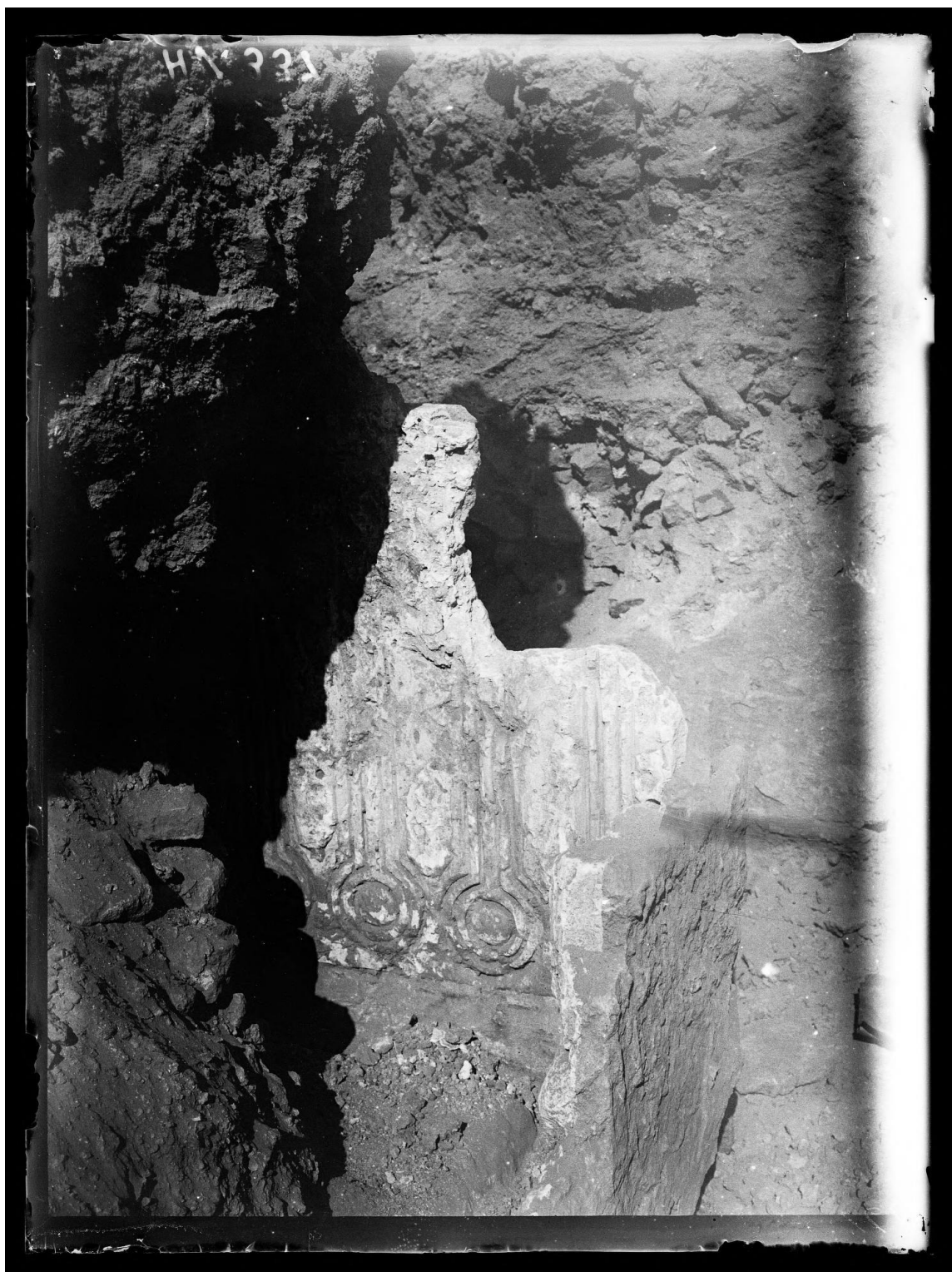
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<https://archive.org/details/HV.329>

Samara, près de. Dar el-Kalife,
décoration murale en plâtre



by: Henry Viollet

Publication date: 1908

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet, Irak

Collection: bulac; additional_collections
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Identifier: HV.337
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Samara, près de. Dar el-Kalife, décoration en plâtre



by: Henry Viollet

Publication date: 1910

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet, Irak

Collection: bulac; additional_collections

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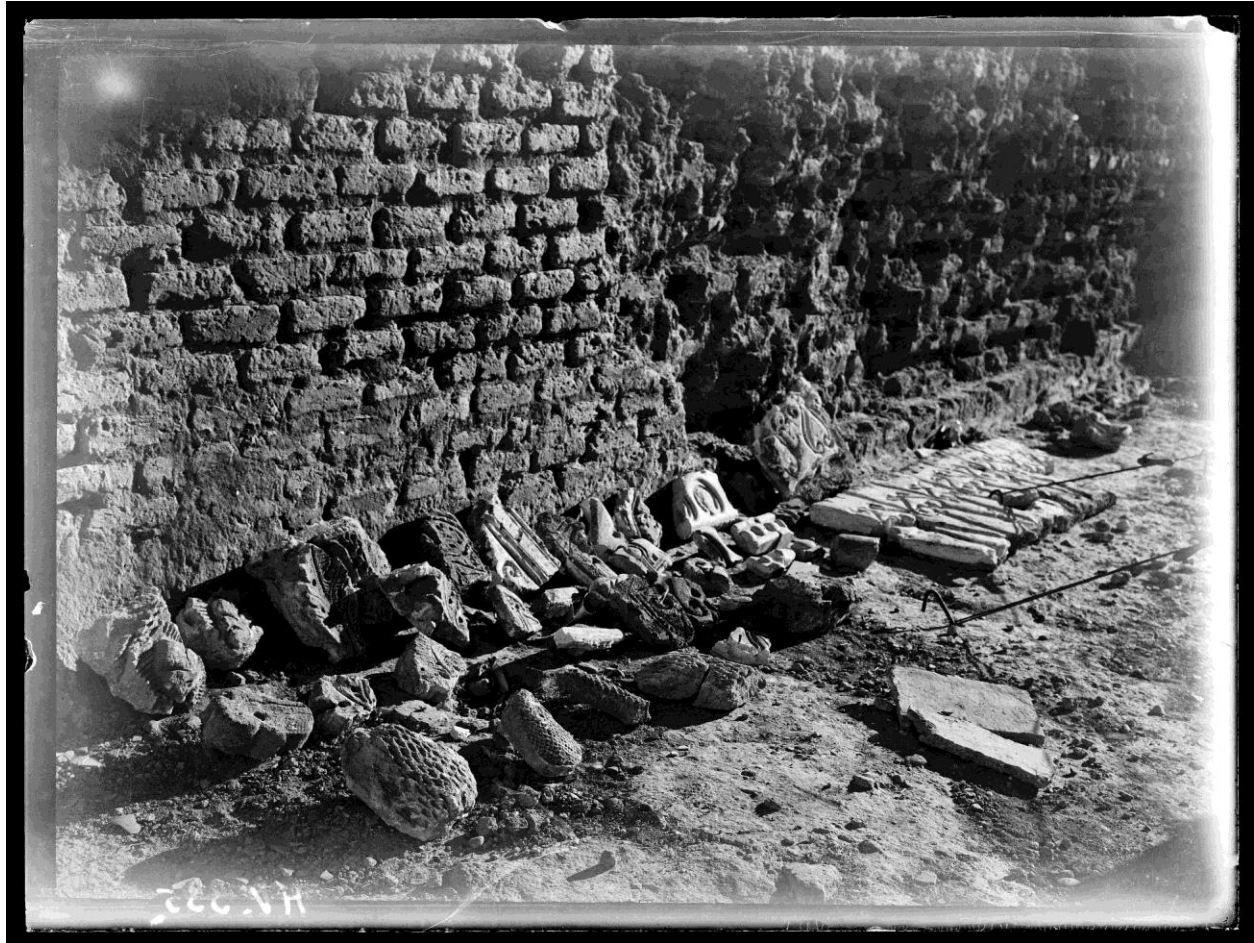
IRAK

SAMARRA

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Pdf_module_version: 0.0.20
Ppi: 300
Rights: Copyright Maria Lavabre Viollet
<https://archive.org/details/HV.330>

Samara, près de. Dar el-Kalife, décoration en plâtre



by: Henry Viollet

Publication date: 1910

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet, Irak

Collection: bulac; additional_collections

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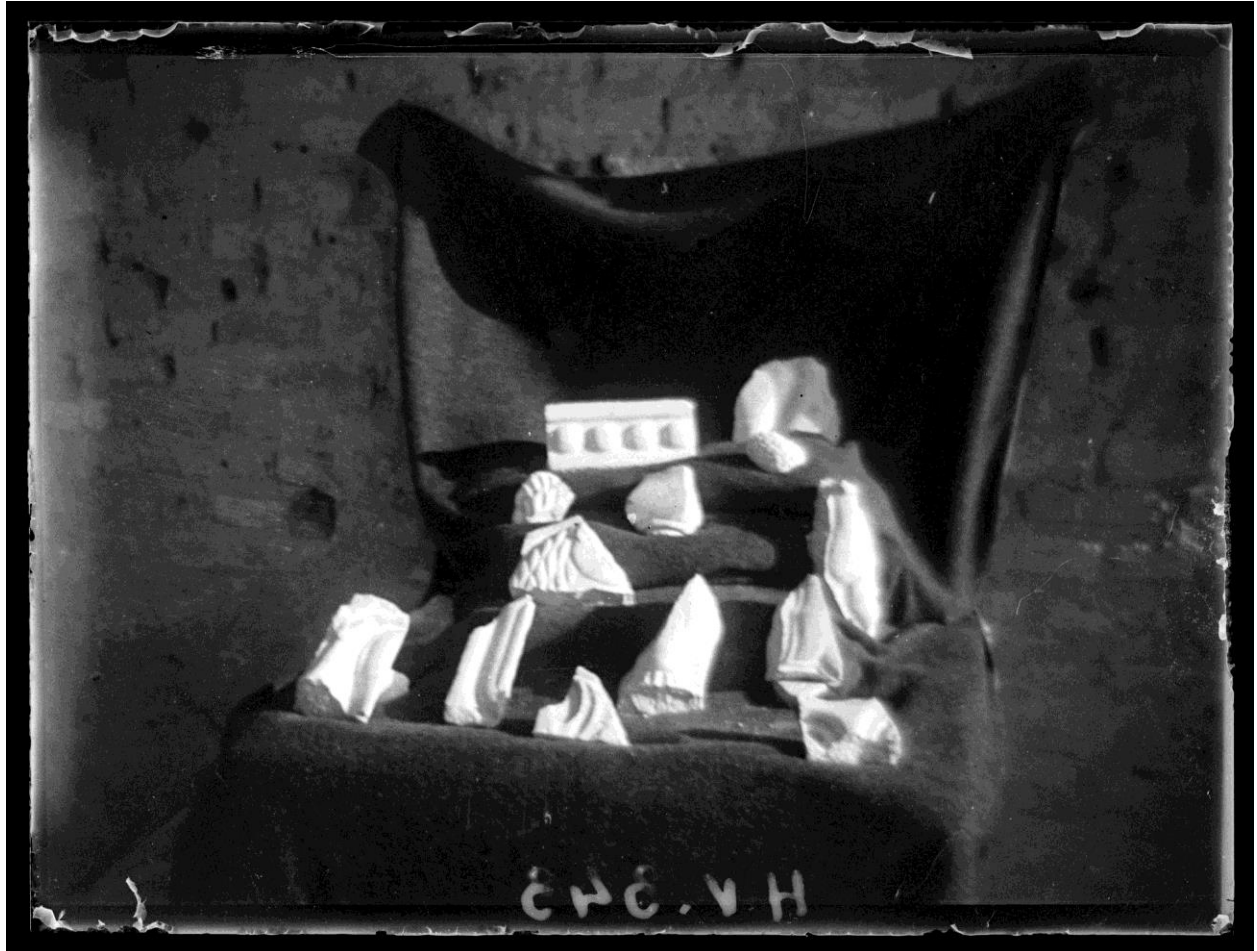
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<https://archive.org/details/HV.335>

Samara, près de. Dar el-Kalife, décoration en plâtre



by: Henry Viollet

Publication date: 1910

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet

Collection: bulac; additional_collections

Language: French

Addeddate: 2023-01-02 15:07:48

Identifier: HV.343

Identifier-ark:ark:/13960/s28chqhnq8x

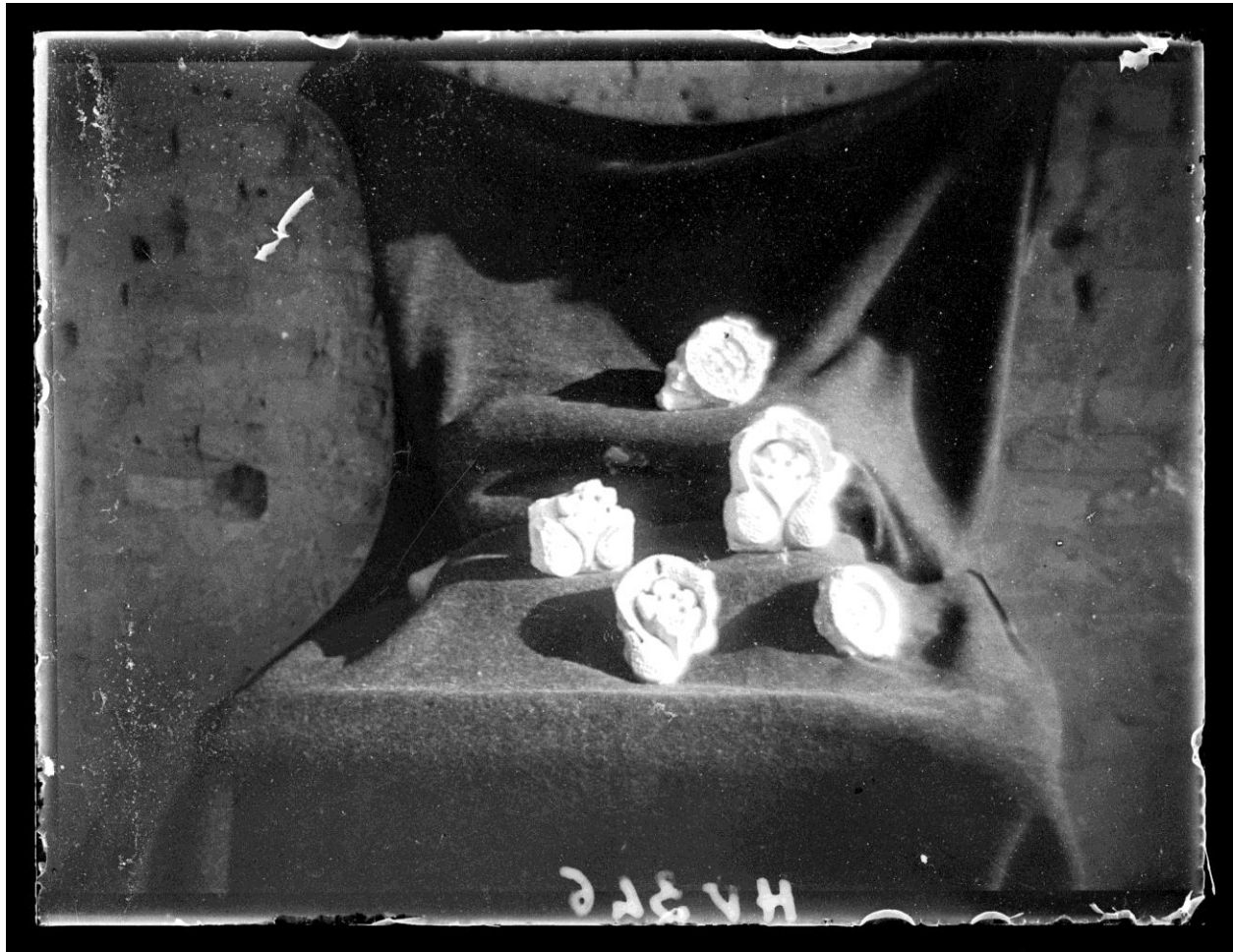
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Ocr_parameters: -l fra
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Samara, près de. Décoration en plâtre à Dar el-Kalife



by: Henry Viollet

Publication date: 1910

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet

Collection: bulac; additional_collections

Language: French

Addeddate: 2023-01-02 15:06:21

Identifier: HV.346

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Samara, près de. Décoration en plâtre à Dar el-Kalife



by: Henry Viollet

Publication date: 1910

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet

Collection: bulac; additional_collections

Language: French

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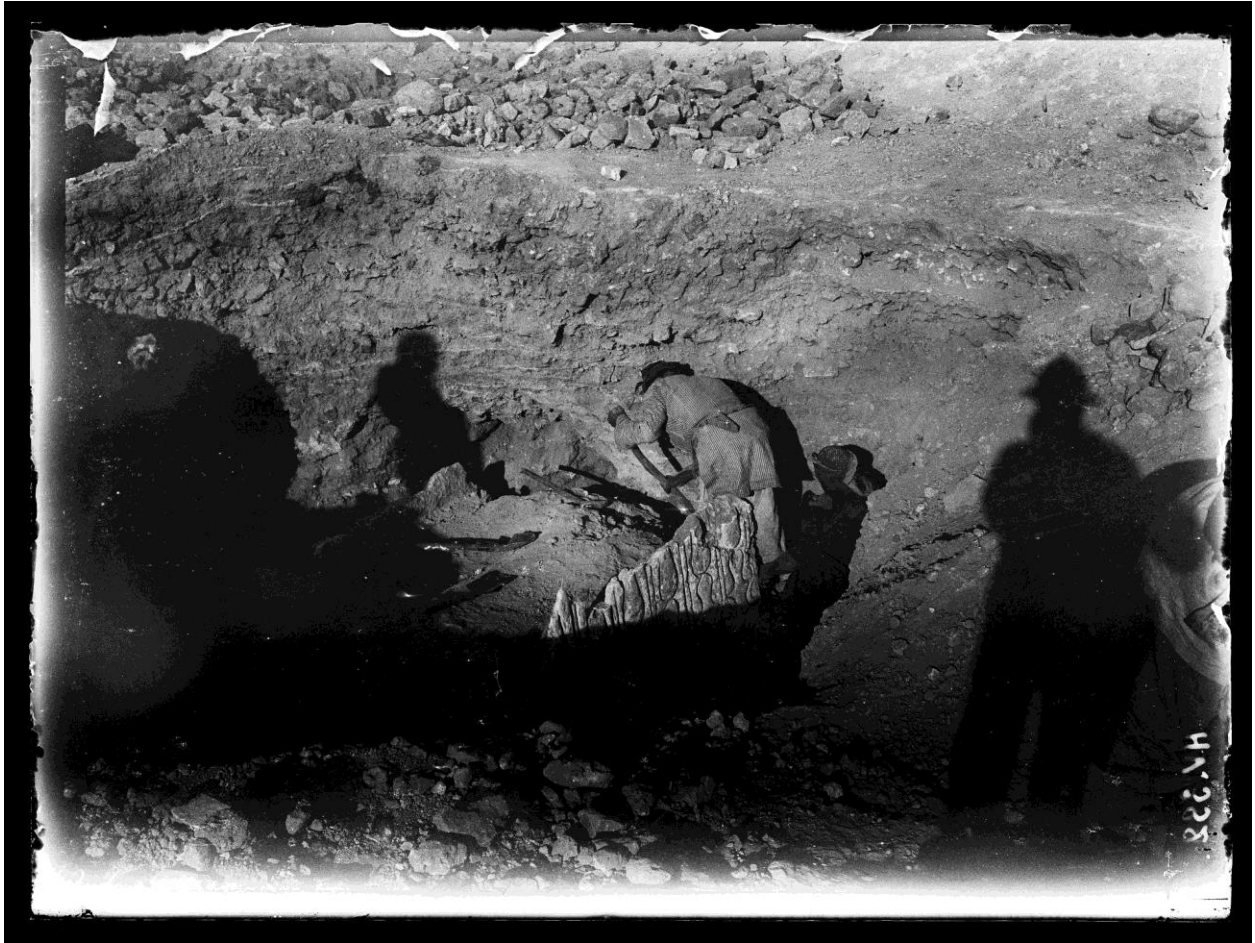
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Ocr_parameters: -l fra
Ppi: 300
<https://archive.org/details/HV.347>

Samara, près de. Dar el-Kalife, décoration murale en plâtre



by: Henry Viollet

Publication date: 1910

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet

Collection: bulac; additional_collections

Addeddate: 2023-01-02 15:09:52

Identifier: HV.332

Identifier-ark:ark:/13960/s208tb4crtt

Location: IRAK SAMARRA Sāmarrā' (Irak)

Ocr: tesseract 5.2.0-1-gc42a

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Ocr_detected_lang_conf: 0.1695

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Ocr_parameters: -l fra
Pdf_module_version: 0.0.20
<https://archive.org/details/HV.332>

Samara, près de. Décoration en plâtre à Dar el-Kalife



by: Henry Viollet

Publication date: 1910

Topics: Samarra, Archives Henry Viollet, Irak

Collection: bulac; additional_collections

Addeddate: 2023-01-02 14:48:43

Identifier: HV.360

Identifier-ark:ark:/13960/s2cxm9wbr50

Location: Sāmarrā' (Irak) SAMARRA IRAK

Ocr: tesseract 5.2.0-1-gc42a

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Ocr_detected_script: Arabic

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Ocr_parameters: -l fra
Ppi: 300
<https://archive.org/details/HV.360>

Samara, près de. Décoration en plâtre à Dar el-Kalife



by: Henry Viollet

Publication date: 1910

Topics: Samarra, Archives Henry Viollet, Irak

Collection: bulac; additional_collections

Language: French

Addeddate: 2023-01-02 14:45:55

Identifier: HV.359

Identifier-ark:ark:/13960/s2mmwtzfm0t

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Ocr_parameters: -l fra
Ppi: 300

<https://archive.org/details/HV.359>

Samara, près de. Décoration murale en plâtre du Dar el-Kalife



by: Henry Viollet

Publication date: 1910

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet, Irak

Collection: bulac; additional_collections

Addeddate: 2023-01-02 15:03:13

Identifier: HV.345

Identifier-ark:ark:/13960/s2t9nt6r7z5

Location: Sāmarrā' (Irak) SAMARRA IRAK

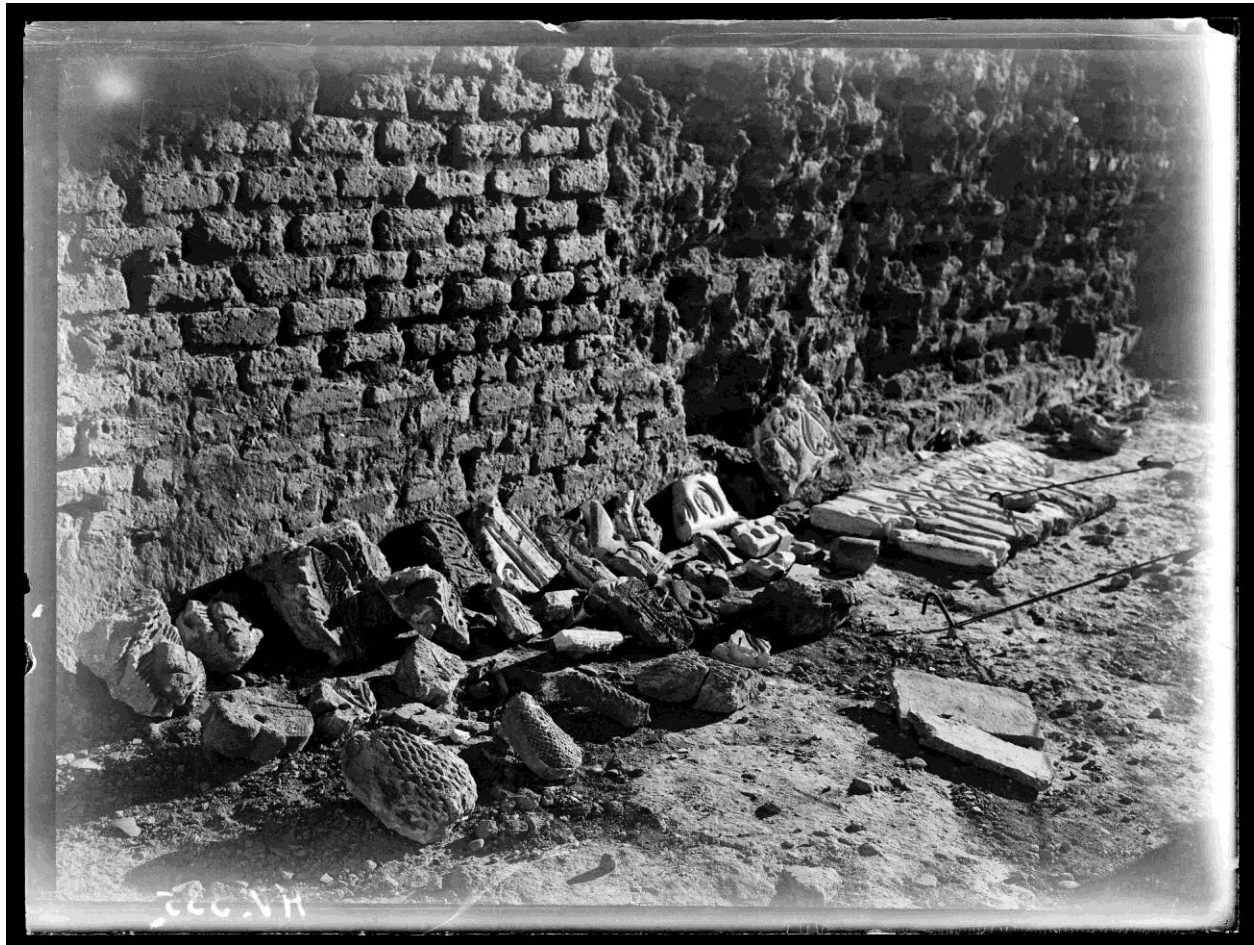
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Ocr_module_version: 0.0.18
Ocr_parameters: -l fra
Pdf_module_version: 0.0.20
<https://archive.org/details/HV.345>

Samara, près de. Dar el-Kalife, décoration en plâtre



by: Henry Viollet

Publication date: 1910

Topics: Dar al-Khilafa / Palais d'al-Mutasim, Archives Henry Viollet, Irak

Collection: bulac; additional_collections

Addeddate: 2023-01-03 18:30:38

Identifier: HV.335

Identifier-ark:ark:/13960/s2njvkt7j10

Location: Sāmarrā'

(Irak)

SAMARRA

IRAK

Ocr: tesseraact 5.2.0-1-gc42a

Ocr_detected_lang: en
Ocr_detected_lang_conf: 0.1695
Ocr_detected_script: Arabic
Ocr_detected_script_conf: 1.0000
Ocr_module_version: 0.0.18
Ocr_parameters: -l fra
Ppi: 300
<https://archive.org/details/HV.335>

Fragment of Bottle



Publication date: 9th century

Topics: Islamic, Samarra, Metropolitan Museum of Art, Asia, Glass, Fragments, Iraq, 9th century

Accession_number: 23.75.4

Addeddate: 2014-02-23 12:53:06

Culture: Islamic

Dimensions: 1 x 5/8 in.

Identifier: mma_fragment_of_bottle_447636

Medium: Glass

Provenance: British Museum, London (until 1923; sold to Robert L. Hobson for MMA)

Rights: Metropolitan Museum of Art Terms and Conditions

Scanner: Internet Archive Python library 0.5.1

What: Glass, Fragments, Asia, Iraq, Samarra, 9th century, Islamic, Glass, Metropolitan Museum of Art

Where: Asia, Iraq, Samarra

https://archive.org/details/mma_fragment_of_bottle_447636

Fragments



Publication date: 9th century

Topics: Islamic, Samarra, Metropolitan Museum of Art, Asia, Glass, Fragments, Iraq, 9th century

Accession_number: 23.75.13a-g

Addeddate: 2014-02-23 12:54:45

Culture: Islamic

Dimensions: a) $3 \frac{3}{8} \times 2 \frac{1}{4}$ in., b) L. $3 \frac{1}{2}$ in., c) $2 \frac{1}{8} \times 1 \frac{7}{8}$ in., d) $2 \frac{1}{2} \times 1 \frac{3}{8}$ in., e) $2 \frac{3}{16} \times 1 \frac{1}{2}$ in., f) $2 \frac{1}{4} \times 1 \frac{5}{8}$ in., g) $1 \frac{7}{8} \times \frac{3}{4}$ in.

Identifier: mma_fragments_447645

Medium: Glass

Provenance: British Museum, London (until 1923; sold to Robert L. Hobson for MMA)

Rights: Metropolitan Museum of Art Terms and Conditions

Scanner: Internet Archive Python library 0.5.1

What: Glass, Fragments, Asia, Iraq, Samarra, 9th century, Islamic, Glass, Metropolitan Museum of Art

Where: Asia, Iraq, Samarra
https://archive.org/details/mma_fragments_447645

Handles



Publication date: 9th century

Topics: Islamic, Samarra, Metropolitan Museum of Art, Asia, Glass, Glass, applied, Iraq, 9th century

Accession_number: 23.75.11a, b

Addeddate: 2014-02-23 12:54:21
Culture: Islamic
Dimensions: a) L. 4 3/4 in. (12.1 cm), b) L. 3 3/4 in. (9.5 cm)
Identifier: mma_handles_447643
Medium: Glass; applied
Provenance: British Museum, London (until 1923; sold to Robert L. Hobson for MMA)
Rights: Metropolitan Museum of Art Terms and Conditions
Scanner: Internet Archive Python library 0.5.1
What: Glass
Where: Asia, Iraq, Samarra
https://archive.org/details/mma_handles_447643

Fragment



Publication date: 9th century

Topics: Islamic, Samarra, Metropolitan Museum of Art, Asia, Glass, Fragments, Iraq, Cut glass, 9th century

Accession_number: 23.75.5

Addeddate: 2014-02-23 12:53:15

Culture: Islamic

Dimensions: 1 1/8 x 5/8 in.

Identifier: mma_fragment_447637

Medium: Cut glass

Provenance: British Museum, London (until 1923; sold to Robert L. Hobson for MMA)

Rights: Metropolitan Museum of Art Terms and Conditions

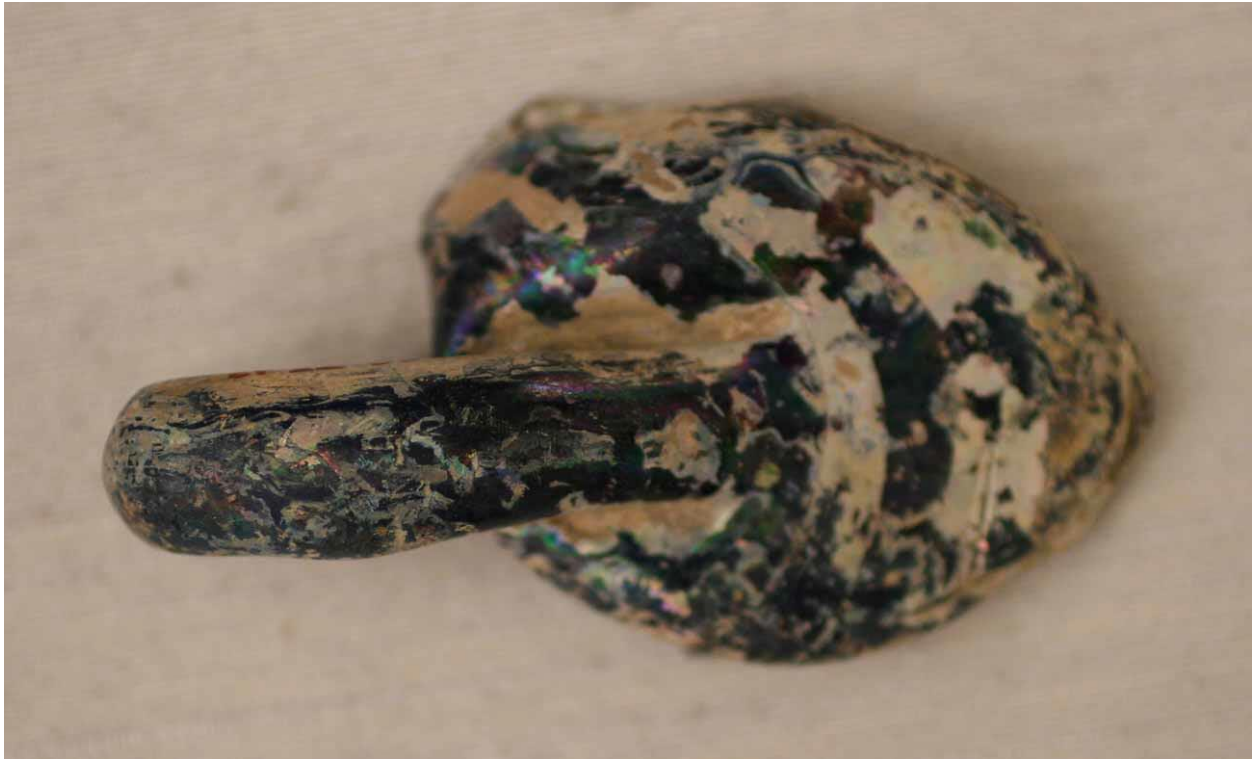
Scanner: Internet Archive Python library 0.5.1

What: Glass, Fragments, Asia, Iraq, Samarra, 9th century, Islamic, Cut glass, Metropolitan Museum of Art

Where: Asia, Iraq, Samarra

https://archive.org/details/mma_fragment_447637

Handle



Publication date: 9th century
Topics: Islamic, Samarra, Metropolitan Museum of Art, Asia, Glass, Glass, applied, Iraq, 9th century
Accession_number: 23.75.12
Addeddate: 2014-02-23 12:54:31
Culture: Islamic
Dimensions: H. 2 3/4 in. (7 cm), W. 1 1/2 in. (3.8 cm)
Identifier: mma_handle_447644
Medium: Glass; applied
Provenance: British Museum, London (until 1923; sold to Robert L. Hobson for MMA)
Rights: Metropolitan Museum of Art Terms and Conditions
Scanner: Internet Archive Python library 0.5.1
What: Glass
Where: Asia, Iraq, Samarra
https://archive.org/details/mma_handle_447644

Fragment of Bottle



Publication date: 9th century

Topics: Islamic, Samarra, Metropolitan Museum of
Art, Asia, Glass, Glass, free-blown,
undecorated, Fragments, Iraq, 9th century
Accession_number: 23.75.8
Addeddate: 2014-02-23 12:53:53
Culture: Islamic
Dimensions: H. 4 in. (10.2 cm), W. 2 1/2 in. (6.3 cm)
Identifier: mma_fragment_of_bottle_447640
Medium: Glass; free-blown, undecorated
Provenance: British Museum, London (until 1923; sold to Robert
L. Hobson for MMA)
Rights: Metropolitan Museum of Art Terms and Conditions
Scanner: Internet Archive Python library 0.5.1
What: Glass, Fragments, Asia, Iraq, Samarra, 9th century,
Islamic, Glass; free-blown, undecorated, Metropolitan Museum of
Art
Where: Asia, Iraq, Samarra
https://archive.org/details/mma_fragment_of_bottle_447640

Handle



Publication date: 9th century

Topics:

Pottery, Earthenware, glazed, Glazing, Samarra, Metropolitan Museum of Art, Asia, Islamic, Iraq, Earthenware, 9th century, Ceramics

Accession_number: 23.75.38a, b

Addeddate: 2014-02-23 12:58:15

Culture: Islamic
Identifier: mma_handle_447668
Medium: Earthenware; glazed
Provenance: British Museum, London (until 1923; sold to Robert
L. Hobson for MMA)
Rights: Metropolitan Museum of Art Terms and Conditions
Scanner: Internet Archive Python library 0.5.1
What: Ceramics, Pottery, Earthenware, Glazing, Asia, Iraq,
Samarra, 9th century, Islamic, Earthenware; glazed, Metropolitan
Museum of Art
Where: Asia, Iraq, Samarra
https://archive.org/details/mma_handle_447668

Inkwells



Publication date: 9th century

Topics: Islamic, Samarra, Metropolitan Museum of Art, Asia, Glass, Glass, free-blown, undecorated, Iraq, 9th century, Inkwells

Accession_number: 23.75.9a, b
Addeddate: 2014-02-23 12:54:02
Culture: Islamic
Dimensions: H. of each 1 3/4 in. (4.4 cm)
Identifier: mma_inkwells_447641
Medium: Glass; free-blown, undecorated
Provenance: British Museum, London (until 1923; sold to Robert L. Hobson for MMA)
Rights: Metropolitan Museum of Art Terms and Conditions
Scanner: Internet Archive Python library 0.5.1
What: Glass, Inkwells, Asia, Iraq, Samarra, 9th century, Islamic, Glass; free-blown, undecorated, Metropolitan Museum of Art
Where: Asia, Iraq, Samarra

https://archive.org/details/mma_inkwells_447641

Fragments



Publication date: 9th century

Topics: Islamic, Samarra, Metropolitan Museum of Art, Asia, Millefiori glass, Glass, Fragments, Iraq, 9th century

Accession_number: 23.75.15a, b

Addeddate: 2014-02-23 12:55:05

Culture: Islamic

Dimensions: 23.75.15a, H. 1 1/4 in. (3.2 cm), L. 1 9/16 in. (4 cm), D. 3/8 in. (1 cm), Wt. 0.6 oz. (17 g), 23.75.15b, H. 1 in. (2.5 cm), L. 1 1/8 in. (2.9 cm), D. 7/16 in. (1.1 cm), Wt. 0.4 oz. (11.3 g)

Identifier: mma_fragments_447647

Medium: Millefiori glass

Provenance: British Museum, London (until 1923; sold to Robert L. Hobson for MMA)

Rights: Metropolitan Museum of Art Terms and Conditions

Scanner: Internet Archive Python library 0.5.1
What: Glass, Fragments, Millefiori glass, Asia, Iraq, Samarra, 9th
century, Islamic, Millefiori glass, Metropolitan Museum of Art
Where: Asia, Iraq, Samarra
https://archive.org/details/mma_fragments_447647
=====

Fragment



Publication date: 9th century

Topics:

Pottery, Earthenware, glazed, Glazing, Samarra, Metropolitan Museum of Art, Asia, Islamic, Fragments, Iraq, Earthenware, 9th century, Ceramics

Accession_number: 23.75.29

Addeddate: 2014-02-23 12:57:07

Culture: Islamic

Identifier: mma_fragment_447660

Medium: Earthenware; glazed

Provenance: British Museum, London (until 1923; sold to Robert L. Hobson for MMA)

Rights: Metropolitan Museum of Art Terms and Conditions
Scanner: Internet Archive Python library 0.5.1
What: Ceramics, Fragments, Pottery, Earthenware, Glazing,
Asia, Iraq, Samarra, 9th century, Islamic, Earthenware; glazed,
Metropolitan Museum of Art
Where: Asia, Iraq, Samarra
https://archive.org/details/mma_fragment_447660

Fragment



Publication date: 9th century

Topics:

Pottery, Earthenware, glazed, Glazing, Samarra, Metropolitan Museum of Art, Asia, Islamic, Fragments, Iraq, Earthenware, 9th century, Ceramics

Accession_number: 23.75.27

Addeddate: 2014-02-23 12:56:36

Culture: Islamic

Identifier: mma_fragment_447658

Medium: Earthenware; glazed

Provenance: British Museum, London (until 1923; sold to Robert L. Hobson for MMA)

Rights: Metropolitan Museum of Art Terms and Conditions
Scanner: Internet Archive Python library 0.5.1
What: Ceramics, Fragments, Pottery, Earthenware, Glazing,
Asia, Iraq, Samarra, 9th century, Islamic, Earthenware; glazed,
Metropolitan Museum of Art
Where: Asia, Iraq, Samarra
https://archive.org/details/mma_fragment_447658

Fragments



Publication date: 9th century

Topics:

Pottery, Earthenware, glazed, Glazing, Samarra, Metropolitan Museum of Art, Asia, Islamic, Fragments, Iraq, Earthenware, 9th century, Ceramics

Accession_number: 23.75.33a-c

Addeddate: 2014-02-23 12:57:35

Culture: Islamic

Identifier: mma_fragments_447664

Medium: Earthenware; glazed

Provenance: British Museum, London (until 1923; sold to Robert L. Hobson for MMA)

Rights: Metropolitan Museum of Art Terms and Conditions

Scanner: Internet Archive Python library 0.5.1

What: Ceramics, Fragments, Pottery, Earthenware, Glazing, Asia, Iraq, Samarra, 9th century, Islamic, Earthenware; glazed, Metropolitan Museum of Art

Where: Asia, Iraq, Samarra

https://archive.org/details/mma_fragments_447664

Fragments



Publication date: 9th century

Topics:

Pottery, Earthenware, glazed, Glazing, Samarra, Metropolitan Museum of Art, Asia, Islamic, Fragments, Iraq, Earthenware, 9th century, Ceramics

Accession_number: 23.75.31a, b

Addeddate: 2014-02-23 12:57:25

Culture: Islamic
Identifier: mma_fragments_447662
Medium: Earthenware; glazed
Provenance: British Museum, London (until 1923; sold to Robert
L. Hobson for MMA)
Rights: Metropolitan Museum of Art Terms and Conditions
Scanner: Internet Archive Python library 0.5.1
What: Ceramics, Fragments, Pottery, Earthenware, Glazing,
Asia, Iraq, Samarra, 9th century, Islamic, Earthenware; glazed,
Metropolitan Museum of Art
Where: Asia, Iraq, Samarra
https://archive.org/details/mma_fragments_447662

Fragments



Publication date: 9th century

Topics:

Pottery, Earthenware, glazed, Glazing, Samarra, Metropolitan Museum of Art, Asia, Islamic, Fragments, Iraq, Earthenware, 9th century, Ceramics

Accession_number: 23.75.42a-c
Addeddate: 2014-02-23 12:59:05
Culture: Islamic
Identifier: mma_fragments_447672
Medium: Earthenware; glazed
Provenance: British Museum, London (until 1923; sold to Robert L. Hobson for MMA)
Rights: Metropolitan Museum of Art Terms and Conditions
Scanner: Internet Archive Python library 0.5.1
What: Ceramics, Fragments, Pottery, Earthenware, Glazing, Asia, Iraq, Samarra, 9th century, Islamic, Earthenware; glazed, Metropolitan Museum of Art
Where: Asia, Iraq, Samarra
https://archive.org/details/mma_fragments_447672

Fragments



Publication date: 9th century

Topics: Pottery, Stamping, Samarra, Earthenware, stamped, incised, Metropolitan Museum of Art, Asia, Islamic, Fragments, Iraq, Earthenware, 9th century, Ceramics

Accession_number: 23.75.41a-c

Adddate: 2014-02-23 12:58:56

Culture: Islamic

Identifier: mma_fragments_447671

Medium: Earthenware; stamped, incised

Provenance: British Museum, London (until 1923; sold to Robert L. Hobson for MMA)

Rights: Metropolitan Museum of Art Terms and Conditions

Scanner: Internet Archive Python library 0.5.1

What: Ceramics, Fragments, Pottery, Earthenware, Stamping,
Asia, Iraq, Samarra, 9th century, Islamic, Earthenware; stamped,
incised, Metropolitan Museum of Art

Where: Asia, Iraq, Samarra

https://archive.org/details/mma_fragments_447671

Sherds



Publication date: ca. mid-7th millennium B.C.

Topics: Samarra, Sherds, Metropolitan Museum of Art, Asia, Ceramic, paint, Vessels, Fragments, Iraq, ca. mid-7th millennium B.C., Ceramics

Accession_number: 23.75.43d

Addeddate: 2014-02-26 02:08:15

Culture: Samarra

Dimensions: 6.7 cm x 6.7 cm x .8 cm

Identifier: mma_sherds_329632

Medium: Ceramic, paint
Provenance: 1911–13, excavated by F. Sarre and E. Herzfeld, 1917, seized at the site by the British Expeditionary Force, 1921, shipped to London where the finds were divided between The British Museum and Victoria & Albert Museum, acquired by the Museum in 1923, purchased from The British Museum, London.
Rights: Metropolitan Museum of Art Terms and Conditions
Scanner: Internet Archive Python library 0.5.1
What: Ceramics, Vessels, Fragments, Sherds, Asia, Iraq, Samarra, ca. mid-7th millennium B.C., Samarra, Ceramic, paint, Metropolitan Museum of Art
Where: Asia, Iraq, Samarra
https://archive.org/details/mma_sherds_329632

Sherds



Publication date: ca. mid-7th millennium B.C.

Topics: Samarra, Sherds, Metropolitan Museum of Art, Asia, Ceramic, paint, Vessels, Fragments, Iraq, ca. mid-7th millennium B.C., Ceramics

Accession_number: 23.75.43a

Addeddate: 2014-02-25 22:59:33

Culture: Samarra

Dimensions: 8.5 cm x 13.6 cm x .8 cm

Identifier: mma_sherds_322529

Medium: Ceramic, paint

Provenance: 1911-13, excavated by F. Sarre and E. Herzfeld, 1917, seized at the site by the British Expeditionary Force, 1921, shipped to London where the finds were divided between The

British Museum and Victoria & Albert Museum, acquired by the
Museum in 1923, purchased from The British Museum, London.
Rights: Metropolitan Museum of Art Terms and Conditions
Scanner: Internet Archive Python library 0.5.1
What: Ceramics, Vessels, Fragments, Sherds, Asia, Iraq,
Samarra, ca. mid-7th millennium B.C., Samarra, Ceramic, paint,
Metropolitan Museum of Art
Where: Asia, Iraq, Samarra
https://archive.org/details/mma_sherds_322529

Fragments



Publication date: 9th century

Topics: Islamic, Samarra, Glass, mold blown and tooled, Metropolitan Museum of Art, Asia, Glass, 9th century, Fragments, Iraq, Molds

Accession_number: 23.75.2a-d
Addeddate: 2014-02-23 12:52:54
Culture: Islamic
Dimensions: a) H. 2 1/4 in. (5.7 cm), D. 1 1/4 in. (3.2 cm), b) H. 2 1/8 in. (5.4 cm), D. 1 3/4 in. (3.2 cm), c) H. 1 7/8 (4.8 cm), D. 1 1/2 in. (3.8 cm), d) H. 1 3/4 in. (4.4 cm), D. 1 3/8 in. (3.5 cm)
Identifier: mma_fragments_447635
Medium: Glass; mold blown and tooled
Provenance: British Museum, London (until 1923; sold to Robert L. Hobson for MMA)
Rights: Metropolitan Museum of Art Terms and Conditions
Scanner: Internet Archive Python library 0.5.1
What: Glass, Fragments, Molds, Asia, Iraq, Samarra, 9th century, Islamic, Glass; mold blown and tooled, Metropolitan Museum of Art
Where: Asia, Iraq, Samarra
https://archive.org/details/mma_fragments_447635

Sherds



Publication date: ca. mid-7th millennium B.C.

Topics: Samarra, Sherds, Metropolitan Museum of Art, Asia, Ceramic, paint, Vessels, Fragments, Iraq, ca. mid-7th millennium B.C., Ceramics

Accession_number: 23.75.43b

Addeddate: 2014-02-26 02:08:12

Culture: Samarra

Dimensions: 8.8 cm x 8.6 cm x .8 cm

Identifier: mma_sherds_329630

Medium: Ceramic, paint

Provenance: 1911–13, excavated by F. Sarre and E. Herzfeld, 1917, seized at the site by the British Expeditionary Force, 1921, shipped to London where the finds were divided between The British Museum and Victoria & Albert Museum, acquired by the Museum in 1923, purchased from The British Museum, London.

Rights: Metropolitan Museum of Art Terms and Conditions

Scanner: Internet Archive Python library 0.5.1

What: Ceramics, Vessels, Fragments, Sherds, Asia, Iraq, Samarra, ca. mid-7th millennium B.C., Samarra, Ceramic, paint, Metropolitan Museum of Art

Where: Asia, Iraq, Samarra

https://archive.org/details/mma_sherds_329630

Sherds



Publication date: ca. mid-7th millennium B.C.

Topics: Samarra, Sherds, Metropolitan Museum of Art, Asia, Ceramic, paint, Vessels, Fragments, Iraq, ca. mid-7th millennium B.C., Ceramics

Accession_number: 23.75.43c

Addeddate: 2014-02-26 02:08:14

Culture: Samarra

Dimensions: 7.9 cm x 6.9 cm x 1 cm

Identifier: mma_sherds_329631

Medium: Ceramic, paint
Provenance: 1911-13, excavated by F. Sarre and E. Herzfeld, 1917, seized at the site by the British Expeditionary Force, 1921, shipped to London where the finds were divided between The British Museum and Victoria & Albert Museum, acquired by the Museum in 1923, purchased from The British Museum, London.
Rights: Metropolitan Museum of Art Terms and Conditions
Scanner: Internet Archive Python library 0.5.1
What: Ceramics, Vessels, Fragments, Sherds, Asia, Iraq, Samarra, ca. mid-7th millennium B.C., Samarra, Ceramic, paint, Metropolitan Museum of Art
Where: Asia, Iraq, Samarra
https://archive.org/details/mma_sherds_329631

Bottle



Publication date: 9th century

Topics: Bottles, Islamic, Samarra, Metropolitan Museum of Art, Asia, Greenish glass, free-blown, undecorated, Glass, Vessels, Iraq, 9th century

Accession_number: 23.75.7
Addeddate: 2014-02-23 12:53:34
Culture: Islamic
Dimensions: H. 1 1/2 in.
Identifier: mma_bottle_447639
Medium: Greenish glass; free-blown, undecorated
Provenance: British Museum, London (until 1923; sold to Robert L. Hobson for MMA)
Rights: Metropolitan Museum of Art Terms and Conditions
Scanner: Internet Archive Python library 0.5.1
What: Vessels, Glass, Bottles, Asia, Iraq, Samarra, 9th century, Islamic, Greenish glass; free-blown, undecorated, Metropolitan Museum of Art
Where: Asia, Iraq, Samarra
https://archive.org/details/mma_bottle_447639

Fragment of a Cup



Publication date: 9th century

Topics: Cups, Islamic, Samarra, Metropolitan Museum of Art, Asia, Glass, Drinking vessels, Glass, free-blown, undecorated, Fragments, Iraq, 9th century

Accession_number: 23.75.16

Addeddate: 2014-02-23 12:55:17

Culture: Islamic

Dimensions: H. 7/8 in. (2.2 cm), W. 7/8 in. (2.2 cm)

Identifier: mma_fragment_of_a_cup_447648

Medium: Glass; free-blown, undecorated

Provenance: British Museum, London (until 1923; sold to Robert L. Hobson for MMA)

Rights: Metropolitan Museum of Art Terms and Conditions
Scanner: Internet Archive Python library 0.5.1
What: Glass, Fragments, Drinking vessels, Cups, Asia, Iraq,
Samarra, 9th century, Islamic, Glass; free-blown, undecorated,
Metropolitan Museum of Art
Where: Asia, Iraq, Samarra
https://archive.org/details/mma_fragment_of_a_cup_447648

Fragments



Publication date: 9th century

Topics: Pottery, Earthenware, painted on opaque white glaze, Samarra, Metropolitan Museum of Art, Glaze, Asia, Islamic, Fragments, Iraq, Painting, Earthenware, 9th century, Ceramics

Accession_number: 23.75.36a-j

Addeddate: 2014-02-23 12:57:55

Culture: Islamic

Identifier: mma_fragments_447666

Medium: Earthenware; painted on opaque white glaze

Provenance: British Museum, London (until 1923; sold to Robert L. Hobson for MMA)

Rights: Metropolitan Museum of Art Terms and Conditions

Scanner: Internet Archive Python library 0.5.1

What: Ceramics, Fragments, Pottery, Earthenware, Painting, Glaze, Asia, Iraq, Samarra, 9th century, Islamic, Earthenware; painted on opaque white glaze, Metropolitan Museum of Art

Where: Asia, Iraq, Samarra

https://archive.org/details/mma_fragments_447666

<https://www.metmuseum.org/art/collection/search/448169>

[tickets](#)

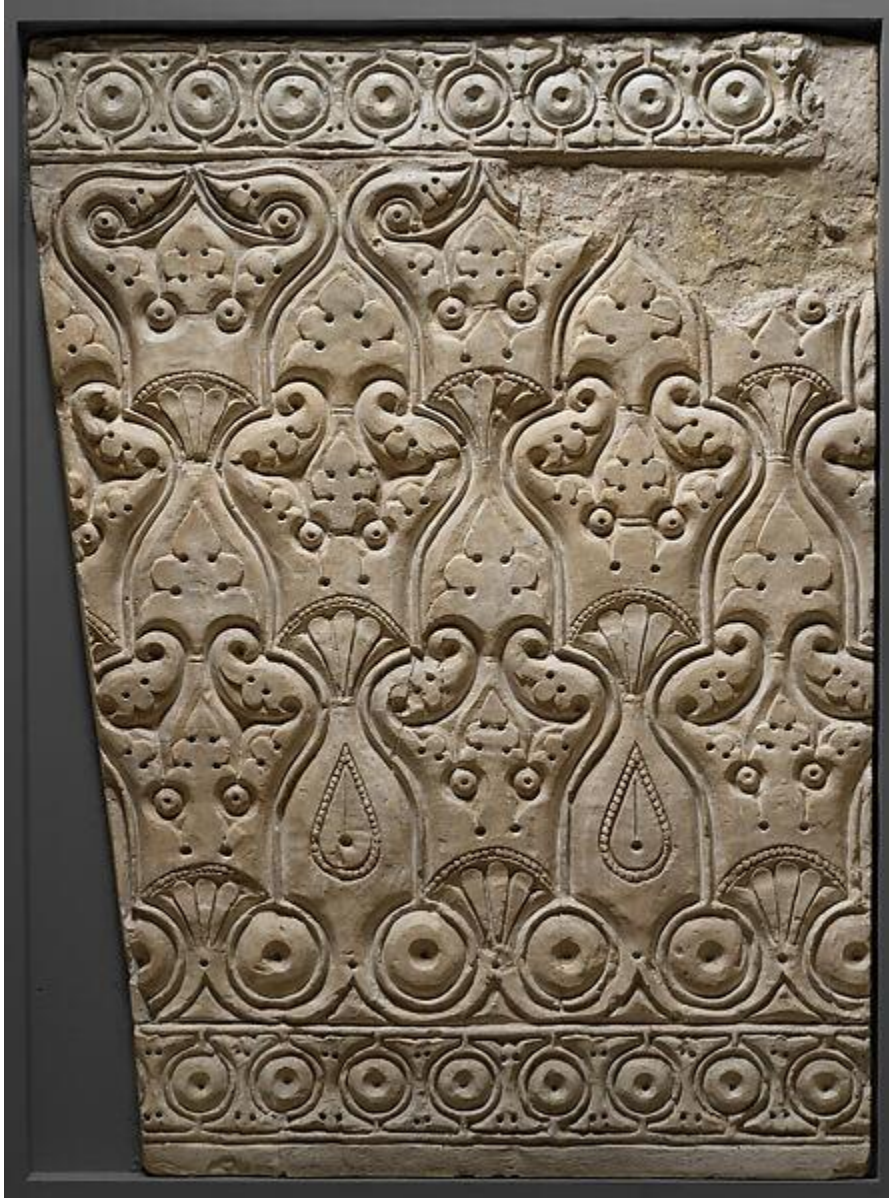
[Islamic Art](#)

Cast of a Dado Panel

20th century

On view at The Met Fifth Avenue in [Gallery 451](#)

This panel exhibits the Beveled style associated with the Abbasid palace city of Samarra. It is one of a pair of wall panels casts taken from surviving ninth-century buildings during excavations at Samarra in the first quarter of the twentieth century.



Due to rights restrictions, this image cannot be enlarged, viewed at full screen, or downloaded.

Artwork Details

Use your arrow keys to navigate the tabs below, and your tab key to choose an item

Overview

Provenance

References

Title: Cast of a Dado Panel

Date: 20th century

Geography: Attributed to Iraq, Samarra

Medium: Plaster; cast (Stucco; molded, carved)

Dimensions:	H.	59	5/8	in.	(151.4	cm)
W.	45	3/16		in.	(114.8	cm)
D.	3	1/2		in.	(8.9	cm)
Wt. 296 lbs. (134.3 kg)						

Classification: Reproductions

Credit Line: Purchase, Edward C. Moore Jr. Gift, 1927

Accession Number: 27.229.1

[Learn more about this artwork](#)

Islamic Art at The Met

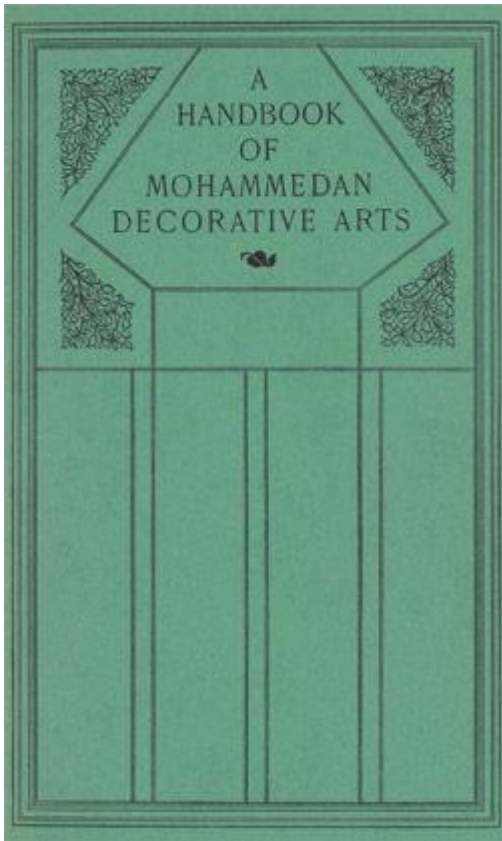
The Met's collection of Islamic art is one of the most comprehensive in the world and ranges in date from the seventh to the twenty-first century. Its more than 15,000 objects reflect the great diversity and range of the cultural traditions from Spain to Indonesia.

Timeline of Art History

CHRONOLOGY

Arabian Peninsula and the Eastern Mediterranean, 1900 A.D.-present

Museum Publications



[A Handbook of Mohammedan Decorative Arts](#)

[Resources for Research](#)

The [Met's Libraries and Research Centers](#) provide unparalleled resources for research and welcome an international community of students and scholars. [The Met Collection API](#) is where all makers, creators, researchers, and dreamers can connect to the most up-to-date data and public domain images for The Met collection. [Open Access](#) data and public domain images are available for unrestricted commercial and noncommercial use without permission or fee.

[Feedback](#)

We continue to research and examine historical and cultural context for objects in The Met collection. If you have comments or questions about this object record, please [complete and submit this form](#). The Museum looks forward to receiving your comments.

The Met Fifth Avenue

 The Met Cloisters

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<https://www.metmuseum.org/art/collection/search/448171>

[tickets](#)

[Islamic Art](#)

Casts of Dado Panels in the 'Beveled Style'

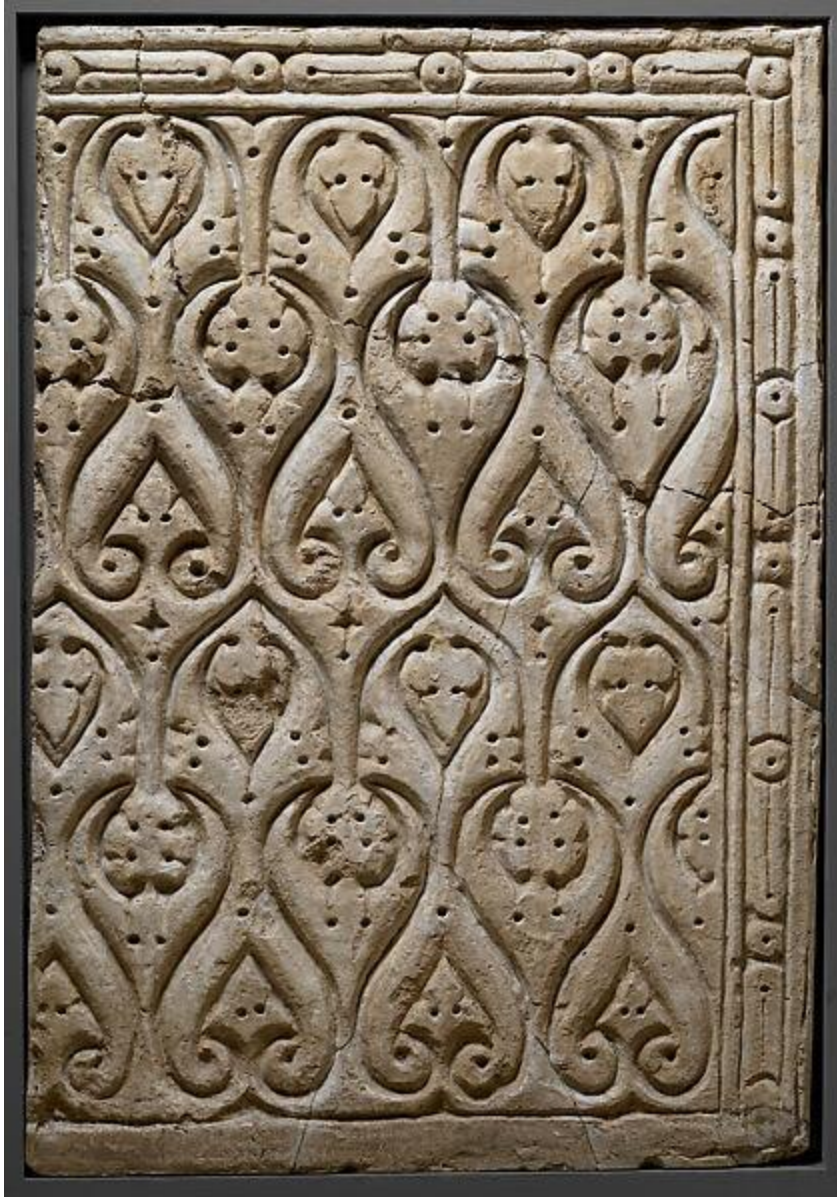
20th century

On view at The Met Fifth Avenue in [Gallery 451](#)

This panel exhibits the Beveled style associated with the Abbasid palace city of Samarra. It is one of a pair of wall panels casts taken from surviving ninth-century buildings during excavations at Samarra in the first quarter of the twentieth century.

LISTEN

to experts illuminate this artwork's story



<https://www.metmuseum.org/art/collection/search/448171#:~:text=This%20panel%20exhibits%20the%20Beveled,quarter%20of%20the%20twentieth%20century.>

Artwork Details

Use your arrow keys to navigate the tabs below, and your tab key to choose an item

Overview

Provenance

Title: Casts of Dado Panels in the 'Beveled Style'

Date: 20th century

Geography: Attributed to Iraq, Samarra

Medium: Plaster; cast (stucco; molded, carved)

Dimensions:	H.	52	1/4	in.	(132.7	cm)
W.	38	1/2		in.	(97.8	cm)
D.	3	3/4		in.	(9.5	cm)
Wt. 209 lbs. (94.8 kg)						

Classification: Reproductions

Credit Line: Purchase, Edward C. Moore Jr. Gift, 1927

Accession Number: 27.229.3

Islamic Art at The Met

The Met's collection of Islamic art is one of the most comprehensive in the world and ranges in date from the seventh to the twenty-first century. Its more than 15,000 objects reflect the great diversity and range of the cultural traditions from Spain to Indonesia.

The Art of the Abbasid Period (750–1258)

https://www.metmuseum.org/toah/hd/abba/hd_abba.htm

[HEILBRUNN TIMELINE OF ART HISTORY ESSAYS](#)



Capital in the "Beveled Style"

'Abdullah ibn al-Fadl

Suzan

Department of Education, The Metropolitan Museum of Art
based on original work by

Linda Komaroff

October 2001

Yalman

Under the Abbasid caliphate (750–1258), which succeeded the [Umayyads](#) (661–750) in 750, the focal point of Islamic political and cultural life shifted eastward from Syria to Iraq, where, in 762, Baghdad, the circular City of Peace (*madinat al-*

salam), was founded as the new capital. The Abbasids later also established another city north of Baghdad, called [Samarra](#) (an abbreviation of the sentence “He who sees it rejoices”), which replaced the capital for a brief period (836–92). The first three centuries of Abbasid rule were a golden age in which Baghdad and Samarra functioned as the cultural and commercial capitals of the Islamic world. During this period, a distinctive style emerged and new techniques were developed that spread throughout the Muslim realm and greatly influenced [Islamic art and architecture](#).

Since the style set by the capital was used throughout the Muslim world, Baghdad and Samarra became associated with the new artistic and architectural trend. As virtually nothing remains from Abbasid Baghdad today, the site of Samarra is particularly significant for understanding the art and architecture of the Abbasid period. In Samarra, a new way of carving surfaces, the so-called beveled style, as well as a repetition of abstract [geometric](#) or [pseudo-vegetal forms](#), later to be known in the West as “arabesque,” were widely used as wall decoration and became popular in other media such as wood, metalwork, and pottery. In pottery, Samarra also witnessed an extensive use of color in decoration and, possibly, the introduction of the technique of luster painting over a white glaze. Admired for its glittering effect reminiscent of precious metal, luster painting, the most notable technical achievement at the time, spread in the following centuries from Iraq to Egypt, Syria, Iran, and Spain and eventually also contributed to the development of ceramic decoration in the Western world. In terms of architecture, along with the palace of Jawsaq al-Khaqani (ca. 836 onward), the mosques of al-Mutawakkil (848–52) and Abu Dulaf (859–61) in Samarra were important in setting the style that was emulated in regions as far as Egypt or Central Asia, where it was adapted to need and taste.

In the tenth century, Abbasid political unity weakened and independent or semi-autonomous local dynasties were established in Egypt, Iran, and other parts of the realm. Following the capture of Baghdad by the Buyids (932–1062) and [Seljuqs](#) (1040–1194) in 945 and 1055, Abbasid caliphs retained little more than moral and spiritual influence as the heads of Orthodox Sunni Islam. The Abbasid realm witnessed a brief revival under caliphs al-Nasir (r. 1180–1225) and al-Mustansir (r. 1226–42), when Baghdad once again became the greatest center for the arts of the book in the Islamic world and the Mustansiriyya Madrasa (1228–33), the first college for the four canonical schools of Sunni law, was built. However, this burst of artistic vitality came to a temporary halt with the sack of Baghdad by the [Ilkhanid branch of the Mongols](#) in 1258. Though surviving Abbasids fled to [Mamluk Egypt](#), these caliphs would only have nominal influence.

The end of the Abbasid caliphate thus marked the end of the universal Arab-Muslim empire.

Citation

Yalman, Suzan. Based on original work by Linda Komaroff. "The Art of the Abbasid Period (750–1258)." In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/abba/hd_abba.htm (October 2001)

[Additional Essays by Suzan Yalman](#)

Department of Education, The Metropolitan Museum of Art
based on original work by

Linda Komaroff

October 2001

Under the Abbasid caliphate (750–1258), which succeeded the [Umayyads](#) (661–750) in 750, the focal point of Islamic political and cultural life shifted eastward from Syria to Iraq, where, in 762, Baghdad, the circular City of Peace (*madinat al-salam*), was founded as the new capital. The Abbasids later also established another city north of Baghdad, called [Samarra](#) (an abbreviation of the sentence “He who sees it rejoices”), which replaced the capital for a brief period (836–92). The first three centuries of Abbasid rule were a golden age in which Baghdad and Samarra functioned as the cultural and commercial capitals of the Islamic world. During this period, a distinctive style emerged and new techniques were developed that spread throughout the Muslim realm and greatly influenced [Islamic art and architecture](#).

Since the style set by the capital was used throughout the Muslim world, Baghdad and Samarra became associated with the new artistic and architectural trend. As virtually nothing remains from Abbasid Baghdad today, the site of Samarra is particularly significant for understanding the art and architecture of the Abbasid period. In Samarra, a new way of carving surfaces, the so-called beveled style, as well as a repetition of abstract [geometric](#) or [pseudo-vegetal forms](#), later to be known in the West as “arabesque,” were widely used as wall decoration and became popular in other media such as wood, metalwork, and pottery. In pottery, Samarra also witnessed an extensive use of color in decoration and, possibly, the introduction of the technique of luster painting over a white glaze. Admired for its glittering effect reminiscent of precious metal, luster painting, the most notable technical achievement at the time, spread in the following centuries from Iraq to Egypt, Syria, Iran, and Spain and eventually also contributed to the development of ceramic decoration in the Western world. In terms of architecture, along with the palace of Jawsaq al-Khaqani (ca. 836 onward), the mosques of al-Mutawakkil (848–52) and Abu Dulaf (859–61) in Samarra were important in setting the style that was emulated in regions as far as Egypt or Central Asia, where it was adapted to need and taste.

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parts of the realm. Following the capture of Baghdad by the Buyids (932–1062) and [Seljuqs](#) (1040–1194) in 945 and 1055, Abbasid caliphs retained little more than moral and spiritual influence as the heads of Orthodox Sunni Islam. The Abbasid realm witnessed a brief revival under caliphs al-Nasir (r. 1180–1225) and al-Mustansir (r. 1226–42), when Baghdad once again became the greatest center for the arts of the book in the Islamic world and the Mustansiriyya Madrasa (1228–33), the first college for the four canonical schools of Sunni law, was built. However, this burst of artistic vitality came to a temporary halt with the sack of Baghdad by the [Ilkhanid branch of the Mongols](#) in 1258. Though surviving Abbasids fled to [Mamluk Egypt](#), these caliphs would only have nominal influence. The end of the Abbasid caliphate thus marked the end of the universal Arab-Muslim empire.

Citation

Yalman, Suzan. Based on original work by Linda Komaroff. “The Art of the Abbasid Period (750–1258).” In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000–. http://www.metmuseum.org/toah/hd/abba/hd_abba.htm (October 2001)

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The Architectural Ornament of Abbasid Samarra: Newly Released Depictions by Ernst Herzfeld

December

12,

2014

Matt Saba, Mellon Curatorial Fellow, Department of Islamic Art



<https://www.metmuseum.org/blogs/now-at-the-met/2014/architectural-ornament-of-abbasid-samarra>

Two watercolors depicting fragments of wall paintings found at the Main Palace of Samarra. Ernst Herzfeld Papers, The Metropolitan Museum of Art, eeh1050 (left) and eeh1046 (right)

The Department of Islamic Art is excited to announce the release of new records from the Ernst Herzfeld Papers, part of the department's archival collections. Herzfeld was a German archaeologist and historian considered to be one of the field's founding fathers. The department began to publish records from the Herzfeld Papers online this summer; the records in this latest upload consist of Herzfeld's watercolors and drawings depicting fragments of architectural ornament he excavated at Samarra, the ninth-century capital of the Abbasid dynasty located in today's Iraq.

These records can be further divided into two groups: watercolors of wall paintings found at the site, and line drawings of carved stucco wall panels excavated there. Herzfeld most likely made these depictions after his excavation of Samarra from 1911 to 1913 and before the publication of his excavation catalogues, *Der Wandschmuck der Bauten von Samarra und seine Ornamentik* (Berlin, 1923) and *Die Malereien von Samarra* (Berlin, 1927). A selection of these watercolors and drawings were shown for the first time in a 2002 exhibition at the Met.

Included in the Met's group of watercolors depicting Samarran wall paintings are numerous examples from the early stages of Herzfeld's working process. As he only recorded one painting in situ at Samarra, we assume that the rest of the material was found in a fragmentary state, having fallen from walls or ceilings and broken into pieces. Thus, reconstruction was a major part of Herzfeld's work on the wall paintings. After photographing the various fragments he found, he seems to have first made watercolors of the pieces, which were cut out to replicate the shape of the fragments.

Herzfeld then made copies of these cutouts using tracing paper and pasted them together on larger sheets to create reconstructions of what the original compositions may have looked like. Both of the cutouts shown above were included in the reconstruction below, which suggests a frieze composed of a vine scroll encapsulating antelopes, water buffaloes, and lions. This reconstruction was eventually published along with similar fragments in *Die Malereien von Samarra* as a color plate.



Reconstruction of wall painting based on fragments found at the Main Palace of Samarra. Ernst Herzfeld Papers, The Metropolitan Museum of Art, eeh517

The Met's project to digitize these watercolors is timely given the renewed scholarly interest in the archaeological material represented in them. A team at the Victoria and Albert Museum, for example, has analyzed the pigments used to create the Samarra paintings for the first time (Burgio et al., 2007). Other scholars have revisited the interpretations of certain paintings based on a review of the archaeological evidence (cf. Rice 1958 and Dahmani 2014). Others still have called into question Herzfeld's reconstructions by comparing his watercolors to photographs of the fragments themselves (Hoffman 2008). This later question is especially important, and now that institutions housing the surviving Samarra paintings are publishing their collections online, one can compare side by side, in color, the archaeological finds to Herzfeld's reconstructions with greater ease.

Just to take one example, the fragment with a lozenge grid depicted below is preserved in the V&A with the accession number A.36-1922.



Colored-pencil sketch of a fragment of a wall painting found at Samarra. Ernst Herzfeld Papers, The Metropolitan Museum of Art, eeh1111

Comparing this fragment to Herzfeld's initial colored-pencil drawing of it preserved in the Met's collection is revealing. While Herzfeld was largely true to the material, as would be expected of such a meticulous scholar, his drawings nonetheless deviate in certain ways from the originals. While Herzfeld's lines are even and regular, the V&A fragment suggests a lighter, freer hand. Sometimes, the red dots in the center of the lozenges overlap with the black lines of the lozenges themselves, and the painters did not always stay within the lines.

Handwritten notes and sketches on a piece of aged paper:

Top right: 2017
Mys. P. i. 15

Left side: A large, symmetrical, stylized floral or foliate motif, possibly a decorative element from a manuscript. It features a central vertical axis with mirrored, rounded, and pointed shapes. The number "115" is written above the top part of the motif.

Below the motif: Handwritten text in German:

Haus II Nummer 41.
Choro 15:
feichung

Right side: Handwritten text in German:

Compositum:
einfache, staminate
Blumen und Blätter
einer Blüte.
Blüte: Varietät grüne
Tulpenblätter -
Lotos-Hüte - Kumpen.
Leitung.

Below the text: A small, stylized sketch of a flower or leaf, possibly a tulip, with a cross-hatched pattern.

Bottom right: A small, stylized sketch of a flower or leaf, possibly a tulip, with a cross-hatched pattern.

Bottom left: A small, stylized sketch of a flower or leaf, possibly a tulip, with a cross-hatched pattern.

At the moment, 213 documents from this series are online, representing approximately one-third of the drawings and watercolors related to the

Samarra finds in the collection. We hope to have the rest up soon. For now, I hope that interested readers will thumb through what is available to appreciate both the artistry of the watercolors and the light they shed on the architectural ornament of a ninth-century Islamic city.

Bibliographic References and Additional Reading:

Burgio, Lucia, Robin J. H. Clark, and Mariam Rosser-Owen. "Raman Analysis of Ninth-Century Iraqi Stuccoes from Samarra." *Journal of Archaeological Science* 34 (2007): 756–762.

Dahmani, Fatma. "The Painted Jars of Samarra: A Reconsideration." In *Beiträge zur Islamischen Kunst und Archäologie* 4, edited by Julia Gonnella with Rania Abdellatif and Simone Struth, 95–106. Wiesbaden: Dr. Ludwig Reichert Verlag, 2014.

Herzfeld, Ernst. *Der Wandschmuck der Bauten von Samarra und seine Ornamentik*. Berlin: D. Reimer, 1923.

———. *Die Malereien von Samarra*. Berlin: D. Reimer, 1927.

Hoffman, Eva. "Between East and West: The Wall Paintings of Samarra and the Construction of Abbasid Princely Culture." *Muqarnas* 25 (2008): 107–132.

Rice, David Storm. "Deacon or Drink: Some Paintings from Samarra Re-Examined." *Arabica* 5 (1958): 15–33.

Department: Islamic Art

Tags: archival material, digital collections, digitization, Ernst Herzfeld Papers

[Comments](#) / **1 comment**

elham ghasemi
May

16,

2015

perfect art

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Polychrome Luster Tile Fragment

9th century

On view at The Met Fifth Avenue in [Gallery 451](#)

This earthenware tile was covered with a white glaze, fired, painted with metallic pigments in three colors, re-fired, and then polished. Designers of Abbasid period put this new glazing technology, known as luster painting, to innovative use at Samarra to replicate the sheen and mottling of semiprecious stones using locally available materials.



<https://www.metmuseum.org/art/collection/search/447657>

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Artwork Details

Use your arrow keys to navigate the tabs below, and your tab key to choose an item

Overview

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Title: Polychrome Luster Tile Fragment

Date: 9th century

Geography: Excavated in Iraq, Samarra

Medium: Earthenware; polychrome luster-painted on opaque white glaze

Dimensions: H. 4 1/4 in. (12.1 cm)
W. 6 1/4 in. (15.9 cm)

Classification: Ceramics-Tiles

Credit Line: Rogers Fund, 1923

Accession Number: 23.75.25

Pair of Doors Carved in the 'Beveled Style'

9th century

On view at The Met Fifth Avenue in [Gallery 451](#)

This carved pair (with 31.119.2) of teak doors imported into Iraq from Southeast Asia is probably from a royal or domestic residence. They epitomize the Beveled style—a symmetrical, abstract, vegetal form—and were probably originally painted and highlighted with gilding. The doors are said to have been found at Takrit, but were probably originally made in Samarra, the palace city of the Abbasid caliphs for a brief time in the mid-ninth century.

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to experts illuminate this artwork's story



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[Catalogue Entry](#)

[Provenance](#)

[References](#)

Title: Pair of Doors Carved in the 'Beveled Style'

Date: 9th century

Geography: Found Iraq, probably Takrit. From Iraq, probably Samarra

Medium: Wood (teak); carved

Dimensions:	H.	86	1/2	in.	(221	cm)
W.	20	1/4	in	(51.4	cm)	
Combined	W.	41	1/4	in	(104.8	cm)
D.	1		1/2	in.		

Wt. 165 lbs. (74.8 kg) weight includes 31.119.1, 31.119.2 and wooden mount without plexi. mount is probably half of this weight.

Classification: Wood

Credit Line: Fletcher Fund, 1931

Accession Number: 31.119.1

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<https://www.metmuseum.org/art/collection/search/448654>

Pair of Doors

9th century

On view at The Met Fifth Avenue in [Gallery 451](#)

The Beveled style, which is seen in many different media in Islamic art, is identified most closely with Samarra, the ninth-century royal residence of the Abbasid caliphs. It was from there that the style spread widely to other parts of the Islamic world.



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Artwork Details

Use your arrow keys to navigate the tabs below, and your tab key to choose an item

Overview

Provenance

Title: Pair of Doors

Date: 9th century

Geography: Attributed to Iraq, Samarra

Medium: Wood (teak); frames with carved panels

Dimensions:

H.	105	in.	(266.7	cm.)		
W.	18	3/4	in.	(47.6	cm)	
W.	combined,	mounted	38	in.	(96.5	cm)
D.	2	in.	(5.1	cm)		
Object	encased	in	weighted	freestanding	mount.	

Estimated combined weight: 120 lbs.

Classification: Wood

Credit Line: Fletcher Fund, 1931

File:Carved stucco panel from Samarra, 3rd century AH. 1st style. Iraq Museum.jpg

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[Original file](#) (4,868 × 3,578 pixels, file size: 5.8 MB, MIME type: image/jpeg)

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Description English: Carved stucco panel from the city of Samarra, Iraq. 1st style. Floral pattern with geometric designs, grapes, vines, and ears of pine corns. 3rd century AH (9th century CE). On display at the Iraq Museum in Baghdad.

العربية: لوحة جصية منحوتة من مدينة سامراء العراقية. النمط الأول. نمط الأزهار بتصميم هندسي وعنب وكروم ومخاريط الصنوبر. القرن الثالث الهجري. معروضة في المتحف العراقي ببغداد

Date 14 March 2019, 13:03:12

Source Own work

Author Osama Shukir Muhammed Amin FRCP(Glasg)

Camera manufacturer	NIKON CORPORATION
Camera model	NIKON D750
Author	Osama Shukir Muhammed Amin
Copyright holder	Osama SM Amin FRCP(Glasg)
Exposure time	1/100 sec (0.01)
F-number	f/2.8
ISO speed rating	200
Date and time of data generation	13:03, 14 March 2019
Lens focal length	90 mm
User comments	OSAMA SM AMIN

https://en.wikipedia.org/wiki/File:Carved_stucco_panel_from_Samarra,_3rd_century_AH._1st_style._Iraq_Museum.jpg

File:Carved stucco, dado, Type A, from Samarra, Iraq, 9th century CE. Pergamon Museum.jpg

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Description English: Carved stucco, dado, from Samarra, Iraq, 9th century CE.
Type A. From a private house. Pergamon Museum, Berlin, Germany.

Date 20 July 2019, 17:51:40

Source Own work

Author Osama Shukir Muhammed Amin FRCP(Glasg)

Camera manufacturer	NIKON CORPORATION
Camera model	NIKON D750
Author	Osama Shukir Muhammed Amin
Copyright holder	Osama SM Amin FRCP(Glasg)
Exposure time	1/50 sec (0.02)
F-number	f/4.5
ISO speed rating	1,400
Date and time of data generation	17:51, 20 July 2019
Lens focal length	52 mm
User comments	OSAMA SM AMIN
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https://en.wikipedia.org/wiki/File:Carved_stucco,_dado,_Type_A,_from_Samarra,_Iraq,_9th_century_CE._Pergamon_Museum.jpg

File:Fragment of Samarra stucco wall decoration 8362.jpg

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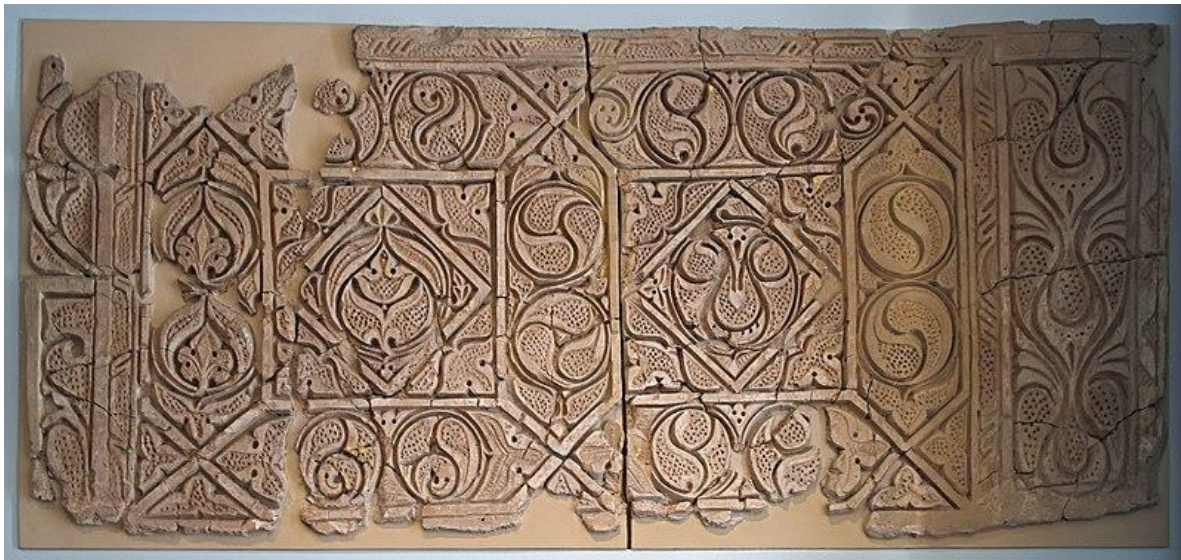
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Size of this preview: [800 × 379 pixels](#). Other resolutions: [320 × 152 pixels](#) | [640 × 303 pixels](#) | [1,024 × 485 pixels](#) | [1,280 × 607 pixels](#) | [2,560 × 1,213 pixels](#) | [7,979 × 3,782 pixels](#).

[Original file](#) (7,979 × 3,782 pixels, file size: 23.41 MB, MIME type: image/jpeg)

[Open in Media Viewer](#)

Description English: As is explained on a notice in the museum stucco work was used to decorate houses and palaces, and of astounding artistic quality. All pictures were taken under awkward angles, for which I corrected.

Date 18 September 2021, 12:26:56

Source Own work

Author Dosseman

Camera manufacturer	NIKON CORPORATION
Camera model	NIKON D850
Author	DICK OSSEMAN
Copyright holder	DICK OSSEMAN
Exposure time	1/80 sec (0.0125)
F-number	f/7.1
ISO speed rating	900
Date and time of data generation	12:26, 18 September 2021
Lens focal length	34 mm
User comments	BERLIN ISLAM MUSEUM
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https://en.wikipedia.org/wiki/File:Fragment_of_Samarra_stucco_wall_decoration_8362.jpg

File:Carved stucco panel from Samarra, 3rd century AH, Iraq Museum.jpg

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[Original file](#) (5,966 × 3,982 pixels, file size: 9.93 MB, MIME type: image/jpeg)

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Description English: Carved stucco panel from the city of Samarra, Iraq. Floral pattern with geometric designs, grapes, vines, and ears of pine cones. 3rd century AH (9th century CE). On display at the Iraq Museum in Baghdad.

العربية: لوحة جصية منحوتة من مدينة سامراء العراقية. نمط الأزهار مع التصاميم الهندسية والعنب والكرام و مخاريط الصنوبر. القرن الثالث الهجري (القرن التاسع الميلادي). معروض في المتحف العراقي ببغداد

Date 14 March 2019, 13:04:01

Source Own work

Author Osama Shukir Muhammed Amin FRCP(Glasg)

Camera manufacturer	NIKON CORPORATION
Camera model	NIKON D750
Author	Osama Shukir Muhammed Amin
Copyright holder	Osama SM Amin FRCP(Glasg)
Exposure time	1/100 sec (0.01)
F-number	f/2.8
ISO speed rating	180
Date and time of data generation	13:04, 14 March 2019
Lens focal length	90 mm
User comments	OSAMA SM AMIN
Show extended details	

https://en.wikipedia.org/wiki/File:Carved_stucco_panel_from_Samarra,_3rd_century_AH,_Iraq_Museum.jpg

File:Fragment of Samarra stucco wall decoration 8361.jpg

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[Original file](#) (8,278 × 5,338 pixels, file size: 32.18 MB, MIME type: image/jpeg)

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Description English: As is explained on a notice in the museum stucco work was used to decorate houses and palaces, and of astounding artistic quality. All pictures were taken under awkward angles, for which I corrected.

Date 18 September 2021, 12:26:45

Source Own work

Author Dosseman

Camera manufacturer	NIKON CORPORATION
Camera model	NIKON D850
Author	DICK OSSEMAN
Copyright holder	DICK OSSEMAN
Exposure time	1/60 sec (0.016666666666667)
F-number	f/7.1
ISO speed rating	900
Date and time of data generation	12:26, 18 September 2021
Lens focal length	28 mm
User comments	BERLIN ISLAM MUSEUM
Show extended details	

https://en.wikipedia.org/wiki/File:Fragment_of_Samarra_stucco_wall_decoration_8361.jpg

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Pair of Doors Carved in the 'Beveled Style'

9th century

On view at The Met Fifth Avenue in [Gallery 451](#)

This carved pair (with 31.119.1) of teak doors imported into Iraq from Southeast Asia is probably from a royal or domestic residence. They epitomize the Beveled style—a symmetrical, abstract, vegetal form—and were probably originally painted and highlighted with gilding. The doors are said to have been found at Takrit, but were probably originally made in Samarra, the palace city of the Abbasid caliphs for a brief time in the mid-ninth century.

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to experts illuminate this artwork's story



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Title: Pair of Doors Carved in the 'Beveled Style'

Date: 9th century

Geography: Found Iraq, probably Takrit. Made in Iraq, probably Samarra

Medium: Wood (teak); carved

Dimensions:				Left		door:
H.	87		3/4	in.	(222.9	cm)
W.		21		in.	(53.3	cm)
D.	1		1/2	in.	(3.8	cm)
Right						door:
H.	86		1/2	in.	(219.7	cm)
W.	20		1/4	in.	(51.4	cm)
D.	1		1/2	in.	(3.8	cm)

Wt. 165 lbs. (74.8 kg) weight includes 31.119.1, 31.119.2 and wooden mount without plexi. Mount is probably half of this weight.

Classification: Wood

Credit Line: Fletcher Fund, 1931

Accession Number: 31.119.2

late 8th–first half 9th century

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Panel from a Door

late 8th–first half 9th century

Not on view

Probably from a door or a minbar (mosque pulpit), this carved teak panel is composed of two boards at the sides and of alternating hexagonal and square panels set vertically in the center. The vine scrolls, particularly those carved in high relief in the central panels, exhibit close affinities with their Late Antique prototypes.



Public Domain

early 9th century

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[Islamic Art](#)

Panel

early 9th century

On view at The Met Fifth Avenue in [Gallery 451](#)

The carved vine leaves, scrolls, border designs, and other details of this panel are typical of early Islamic woodcarving. The prominent six-pointed star was a common decorative feature in Islamic art of all periods, as well as in Roman art.



Public Domain

Artwork Details

Use your arrow keys to navigate the tabs below, and your tab key to choose an item

Overview

[Catalogue Entry](#)

[Provenance](#)

[References](#)

Title: Panel

Date: early 9th century

Geography: From Iraq, probably Baghdad. Found Iraq, Takrit

Medium: Wood (teak); carved

Dimensions:	H.	29	1/2	in.	(74.9	cm)
W.	33	1/2	in.		(85.1	cm)
D.	1		in.		(2.5	cm)
Wt. 65 lbs. (29.5 kg)						

Classification: Wood

Credit Line: Rogers Fund, 1933

Accession Number: 33.41.1a-e
10th century

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Capital in the "Beveled Style"



Casts of Dado Panels in the 'Beveled Style'

late 8th century

On view at The Met Fifth Avenue in [Gallery 451](#)

This object exhibits the decorative language of Samarra, the second and temporary Abbasid capital. Among the various styles of surface ornament created at Samarra, the beveled style is the most well known. This style refers to a form of ornamentation based on a vegetal design that was slant cut so that the foreground and background become almost indistinguishable.

Public Domain

Artwork Details

Use your arrow keys to navigate the tabs below, and your tab key to choose an item

- [Overview](#)
- [Provenance](#)
- [References](#)

Title: Capital in the "Beveled Style"

Date: late 8th century

Geography: Made in Syria, probably Raqqa

Medium: Alabaster, gypsum; carved

Dimensions: H. 13 3/4 in. (34.9 cm)

W. 15 1/4 in. (38.7 cm)

D. 8 in. (20.3 cm)

Wt. 104 lbs (47.2 kg)

Classification: Sculpture

Credit Line: Samuel D. Lee Fund, 1936

Accession Number: 36.68.1

Objects Founded from Dar al-Khalifa

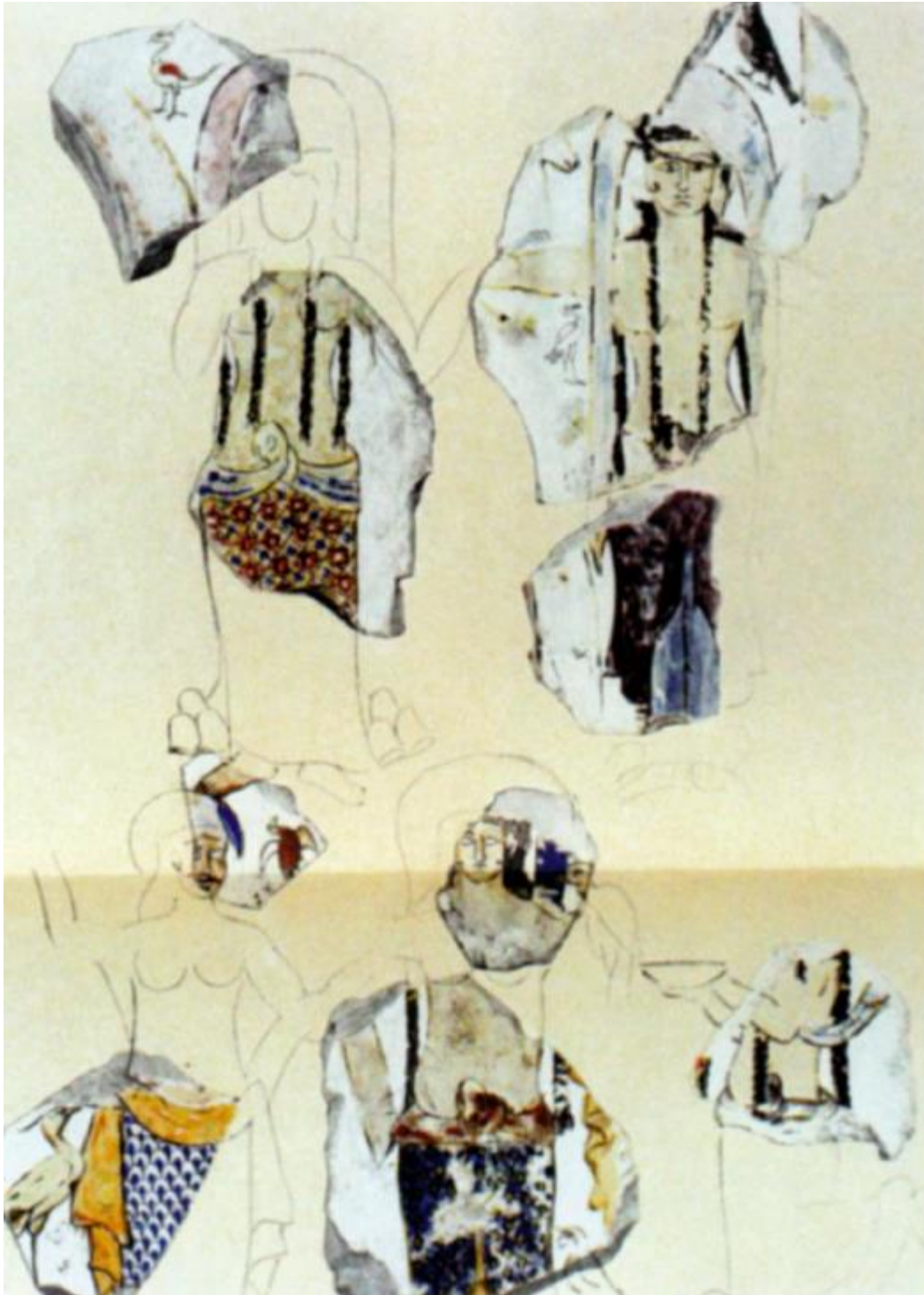




The most famous wall painting in Samarra' is in the palace Jawsaq al-Khaqani (or Dar al-Khalifa), called the "Samarra Dancers." This photo was published in 1927, along with the following reconstruction of the entire painting.







Here again, small fragments have been used as inspiration for a 20th-century reconstruction:

9th-century Glass

The excavations at Samarra' also unearthed glass fragments, including tesserae (pieces that were used in mosaics) and vessels. Most were produced at Samarra', but we also have some evidence of trade.



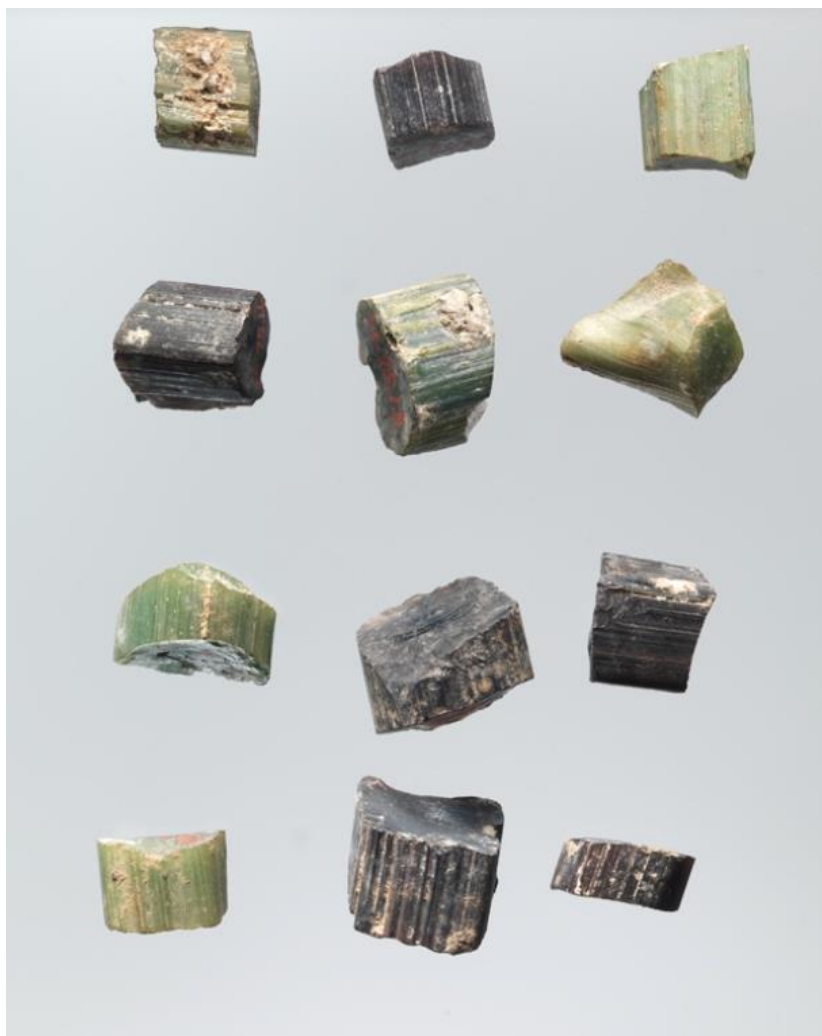
9th-century Glass

The excavations at Samarra' also unearthed glass fragments, including tesserae (pieces that were used in mosaics) and vessels. Most were produced at Samarra', but we also have some evidence of trade.²

Millefiori glass:

Glass tesserae:

²



Vessel fragments:





Dar al-Khilafa/Jawsaq al-Khaqani

- **DESCRIPTION**

CATALOGUE	Early Islamic Gardens of Greater Syria
CITY	Samarra
COUNTRY	Iraq
DATES	836 – 13th/14th century

AUTHORS	<p>Antonio Almagro;</p> <p>D. Fairchild Ruggles</p>
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Description

The Abbasid caliph al-Mu'tasim built the Dar al-Khilafa (also known as the Jawsaq al-Khaqani) in 836. The Dar al-Khilafa had a square courtyard with a fountain in its center aligned along the palace's central east–west axis. Beyond lay an even larger courtyard with water channels and two fountains. Both of these may have been gardened. In the area between the main entrance or Bab al-Amma and the river, another large expanse of land was surely occupied by gardens.

Samarra and its palaces slid into decline after 903 when the Abbasids turned their attention elsewhere. The gardens surely were neglected from that point onward. The last dated archaeological evidence at Samarra is from the thirteenth or fourteenth century.

Source

- Archaeological Analysis, 1914

Fragments of wall-paintings from the harem baths at Jawsaq al-Khaqani³



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Image id:

00032755001

Object type:

architecture

Technique:

painted, gilded

Findspot:

Samarra

Materials:

plaster, stucco, gold

Period / culture:

Abbasid dynasty

Production date:

9thC

Subject:

bird, mammal

Department:

Middle East

³ <https://www.bmimages.com/preview.asp?image=00032755001>

Object reference numbers:

OA+.10618

OA+.10619

File size:

23.4 MB - 2662 x 3072px

22.54cm x 26.01cm @300ppi

More information**+ More information**

+ —

+ Samarra, Iraq
9th century AD

Early figurative art from the Islamic world

These fragments provide a glimpse of important early examples of figurative art in the Islamic world. The distinctive face, with large chin, rounded nose, and lock of hair curling at the cheek, has a Central Asian heritage. Similar facial types have been identified in pre-Islamic Iranian metalwork, and in frescoes in Chinese Turkestan. The walls of the palaces of Samarra were painted with large scenes of hunters, dancers, and drinkers. The palaces were also decorated with carved wooden panels and stucco (plaster).

In 836, the cAbbasid caliph al-Mu'tasim (reigned AD 833-42) transferred his capital from Baghdad to nearby Samarra. His army consisted mainly of recently-converted Turkish mercenaries, and the move was made to avoid the growing tension between the Turkish garrison and the Arab and Persian citizens of Baghdad. Samarra's name comes from the Arabic for 'Happy he who sees it'. The move proved to be only temporary, and Samarra was abandoned as the capital some fifty-six years later. The new capital was a huge complex sprawling some twenty-five miles along the banks of the Tigris. The site includes palaces and mosques, built on an unprecedented scale, and also a large race-course. Many of the palaces are built right on the waterside, with steps leading down to an artificial water basin.

Height: 120 mm (10618 max.)

Width: 90 mm (10618 max.)

Height: 100 mm (10619 max.)

Height: 110 mm (10619 max.)

[For more details see the British Museum's Collection Database](#)



Millefiori Jawsaq al-Khaqani Louvre OA7735 44-45⁴




Size of this preview: [800 × 480 pixels](#). Other resolutions: [320 × 192 pixels](#) | [1,024 × 614 pixels](#) | [1,500 × 900 pixels](#).

[Original file](#) (1,500 × 900 pixels, file size: 989 KB, MIME type: image/jpeg)

Licensing

Artist	Unknown artist
Description	<p>English: Fragment of <i>millefiori</i> tile from the Jawsaq al-Khaqani palace in Samarra, Iraq. Rods of blown glass fused together, ca. 836.</p> <p>Français : Fragments de carreau <i>millefiori</i> provenant du palais Jawsaq al-Khaqani à Samarra, en Iraq. Canes de verre soufflé assemblées à chaud, v. 836.</p>
Collection	Louvre Museum   (Inventory)
Current location	Department of Islamic Art, Richelieu wing, lower ground floor, room 2
Accession number	OA 7735/44 & OA 7735/45
Credit line	Gift of the British Museum, 1922
Source/Photographer	Jastrow (2006)

⁴ https://commons.wikimedia.org/wiki/File:Millefiori_Jawsaq_al-Khaqani_Louvre_OA7735_44-45.jpg
ب.ظ 24/12/2023

	Date/Time	Thumbnail	Dimensions	User	Comment
current	<u>14:49, 3 March 2006</u>		1,500 × 900 (989 KB)	Jastrow (talk contributions)	{ {Louvre-en Fragment of "millefiori" tile from the Jawsaq al-Khaqani palace in Samarra, Iraq. Rods of blown glass fused together, ca. 836. OA 7735/44 & OA 7735/45 Richelieu wing, Department of Islamic Art, room 2 Jastrow